

Linton Kwesi Johnson

The poet and activist interviewed by Sean O'Hagan

How I see Boris

Cartoonists on their best sketches of the outgoing PM

Summer streaming

Guy Lodge's guide to the best children's films

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the new review



Partners in crime

*Debut crime novelist
Frankie Boyle and
veteran author Denise
Mina are called in
for questioning by
Andrew Anthony*

Frankie Boyle and Denise Mina photographed by Pål Hansen for the Observer New Review.

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The finest writing every Sunday for arts, science, politics and ideas



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Feedback

Last week, Rowan Moore looked at the legacy of the 2012 Olympics in the Queen Elizabeth Olympic Park in Stratford, London. Here's how readers responded online:

Stratford has got to be a future case study of how to balance all these competing uses and stakeholders with long-term planning and sustained investment. It's certainly got flaws, but I find the amount they've got right to be borderline miraculous. **Kangaroo_Jock**

The legacy aspect might have worked better if Ken Livingstone's plans had

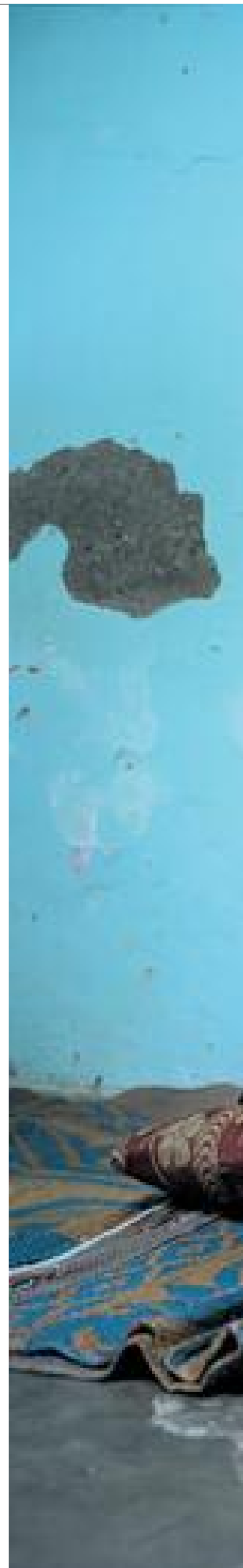
been implemented but Boris Johnson, typically, trashed a lot of it and imposed his own half-baked vision. The sporting and public health legacy has been next to zero and I'm convinced that the flag-waving nationalism contributed to Brexit. I'm increasingly of the view that the Olympic movement, noble though its aspirations are, has had its day. **tanaquil2**

I moved to the area years ago. The area was scruffy, so I could afford a mortgage to buy a small flat. No chance of that now for a working-class Londoner. The lack of affordable

housing means the whole project has failed. Criminal profiteering, typical Tory Britain. **Foodcoma**

When they first made the velodrome available to rent to local clubs, it was fantastic. For a reasonable price we could get the track for three hours, use qualified coaches who we knew and our members loved the experience. But then the sessions got shorter and they forced you to pay for Lee Valley VeloPark coaches and we gave up. Seems like management were trying to wring all the money they could out of it. **SteppenHerring**

Bird on a cage in Mumbai. Kalpesh Lathigra made eight visits to photograph the city for his book, *Memoire Temporelle*.



The big picture

British photographer Kalpesh Lathigra captures the yearning for belonging and escape in the city his parents left

The bird sitting on top of its cage in Mumbai – should I stay or should I go? – became a potent symbol for the British photographer Kalpesh Lathigra. His family had emigrated to London from Mumbai before he was born, but they remained Indians in Britain. When they visited family back on the subcontinent, however, they were firmly categorised as “Britishers”. Like the bird freed from its cage, but unsure about flight, they were caught between two lives, two cities.

Lathigra’s new book of photographs, *Memoire Temporelle*, explores that limbo without needing to resolve it. Lathigra made eight visits to Mumbai between 2016 and 2019, looking at it with an insider’s-outsider’s eye, going in search of images that seemed to conjure memories that he could not quite fathom. The project was originally provoked by Brexit. He had been working on a documentary in the lead up to the referendum that took him on a road trip from Calais to Glasgow. Speaking about that journey to the *British Journal of Photography*, he recalled a new atmosphere in his home country: “Visceral racism came to the fore,” he said. “People were happy to use racial slurs in my presence. I remember breathing a sigh of relief when I got back to London, but then I began to think, am I really ‘home’?”

The pictures in *Memoire Temporelle* are punctuated with extracts from the writings of India’s Nobel laureate Rabindranath Tagore and poems by Lathigra himself. Caged birds are a theme. In Tagore’s *Two Birds*, a captive bird in a gilded cage talks to a free bird in the forest. “The free bird said, ‘The sky is blue and bright, / And nowhere do I feel fettered.’ / The captive bird said, ‘The cage is proper and right, / See how I am perfectly sheltered.’” Those voices of “anywhere” and “somewhere” sound throughout Lathigra’s pictures; a yearning to belong, a yearning to escape. **Tim Adams**

Memoire Temporelle by Kalpesh Lathigra, edited by Emmanuelle Peri, is available for £28 plus p&p via kalpeshlathigra.com



ON MY RADAR
GARETH PUGH

Designer Gareth Pugh was born in Sunderland in 1981. He studied fashion at Central Saint Martins, making his London fashion week debut in 2005. Pugh has created costumes for Kylie Minogue, Beyoncé and Lady Gaga, as well as dance and opera. He has co-curated a new cultural festival, **This Bright Land** (Somerset House, 1-29 August), with husband, the artist Carson McColl, to showcase the art and creativity of underrepresented groups. **Alice Fisher**

**Dance**

Pina Bausch: The Rite of Spring, École des Sables

I first saw this Pina Bausch work years ago, but this version at Sadler's Wells with a cast of African dancers was staged in June. That cast completely changed the narrative arc and were incredible to watch. There was a Q&A afterwards, and there was a bat trapped in the auditorium. The Stravinsky score is gripping, but that bat added drama. It was visceral – I felt like I'd been to primal scream therapy afterward. Bausch's approach has such a human but poetic quality.

WE
EXIST**Activism****We Exist**

We Exist is a trans-led arts organisation that helps find work and creative spaces for the community. They've just worked with the Koppel Project – a charity that has taken over the old Central Saint Martin campus to provide studio spaces. After they finished filming *The Batman* in the Holborn building, all these incredible trans artists rolled up and started working there. We Exist also runs a healthcare fund. The NHS is unable to provide for all trans healthcare needs, so that's a lifeline.

Podcast**Throughline**

For my commute, podcasts are my friend and I've found *Throughline* to be a really incredible resource. The hosts Ramtin Arablouei and Rund Abdelfatah look at the past to understand what's happening now. For example, they did a great episode on the 1918 pandemic and how that links to what we're going through. They draw so many lines through historical events, it feels a bit like the Roman god Janus looking to the past and the future.

**Club night****Vogue Rites**

This ballroom night runs every Monday in a bar off Brick Lane. Master of ceremonies is the amazing Kartel Brown, and it's the most invigorating, beautiful, swear-y thing you can go to. The dancers are so charismatic and the energy is intoxicating. The ballroom scene is all about chosen family; they even have house mothers and fathers. I relate to that because my creative family all used to meet at Hoxton clubs. There was Kashpoint on Sunday and I met my husband at BoomBox.

Ceramics**Pottery classes**

I love making things with my hands, so for my 40th my friends got me pottery lessons. I've never thrown on a wheel before. At school we weren't allowed to touch the pottery teacher's wheel, which was infuriating, so I've been living out my childhood dreams at Turning Earth in Hoxton at a weekly night class. I've been working intensively on the festival *This Bright Land* recently, which is very rewarding, but that connection I get from making things has vanished into meetings and emails. This has been therapeutic.

**Gig****Abba Voyage**

I've worked a lot with Wayne McGregor, who choreographed the show, and he invited us to the opening night. It was very razzmatazz. People have tried shows with holograms before and they fell short, but Baillie Walsh, who directed this, handled it so well. The custom-built stadium makes all the difference – normally the proscenium contains all the action, but here the effects surround you – I've never seen it done to such a level of excellence.



All hail Mick Lynch, the Brexit arse made good

Stewart Lee



It is Wednesday night and I am camping near a West Country gastropub, to snaffle its wild boar wares. But though the unacknowledged pre-Raphaelite triptych in the local church still shimmers secretly in the shadows, the inn once so welcoming is closed, except for weekends, due to staff shortages, doubtless off the back of Brexit. And so I sit alone, writing this in a wet field without the pleasures of draft cider or the eavesdropped tinkle of merry woodland banter, the sausages unsampled. Will the misery never end? And who is to blame?

These sorts of privations mean top National Union of Rail, Maritime and Transport Workers entertainer Mick Lynch presents a conundrum to Remainer fundamentalists like me. For Lynch is undoubtedly a Brexit arse of the first water. And all Lynch's Brexit-voting members are asses too. How's that Lexit working out for you lads? How was voting against the EU because you "support basic socialist policies of workers' rights, public ownership, and opposition to austerity and racism"? I hope Nigel Farage sent flowers and chocolates. Boris Johnson must have been laughing all the way to the next ex-KGB agent's son's private Italian hilltop party. Lynch and the RMT will be first up against the wall come my Crushed Velvet Remainers' Revolution.

And yet, as well as being a Brexit arse, Lynch is also the greatest British spokesperson for workers' rights, and leftwing values generally, this century. His measured calm makes asinine fools of the usual tools dutifully dispatched to belittle his ilk – the BBC's *Newsnight* team, Sky's Kay Burley, Rupert Murdoch's Piers Morgan, Mental Vacancy's Richard Madeley, Wheezing Badly's Nick Ferrari and Anti-woke Wank's Jonathan Gullis MP – simply by allowing them to parrot their gossamer toss uninterrupted, before courteously correcting them and then saying something drily amusing, which then goes viral and makes future Marxist guerrillas of millions of impressionable schoolchildren.

Lynch is too effective a communicator – on the value of redistribution of wealth, public ownership, public housing and the fair wage – to be allowed on TV. So you won't see Lynch popping up in the fist-puppet BBC's fish-shooting barrel much any more. But is it possible for an arse who voted for Brexit to be redeemed? Lynch, it appears, has taught me the meaning of cognitive

dissonance. He understands how the proto-fascist Brexit Tory government are planning to exploit the ongoing wave of industrial action, in a way that the Labour leadership don't. Strikes? For the proto-fascist Brexit Tories they're a win-win situation.

You don't have to have read *Nineteen Eighty-Four* and *Animal Farm* for O-level in the early 1980s to know how imaginary enemies rally baffled and frightened citizens. The imaginary enemy of the EU is about to outlive its uselessness. On fluffy *Good Morning Britain* last week, the Skeletor-faced travel journalist Simon Calder explained patiently to Brexiter *Daily Mail* div Andrew Pierce how the new need to check passports on the way into Europe causes delays at Dover. This will happen irrespective of whether the French like us or not, because Brexiters voted to end freedom of movement and then drank Wetherspoons dry to celebrate. I can't go anywhere! Mine's a double!! Pierce simply smiled and went glassy-eyed as he was shamed and owned, like someone grinning through an especially invasive colonoscopy, doubtless ready to spew the same nonsense at his next media appointment, but to more compliant facilitators. It's a shame Remain didn't have a communicator as good as Calder. No one in the red wall was going to do what David Cameron told them, the lord of the manor popping into peasants' filthy cottages to wish them a jolly merry Christmas.

Even that serviceable imaginary enemy, the Woke Mob, may eventually no longer fly for the proto-fascists. Even your racist nan knows one of these transgenders now, who works in the Lidl and "they", she says with comic pointedness, "seem very nice indeed". And so the Tories have turned their attention to the unions, whom Liz Truss intends to "clamp down" on, the very phrase "clamp down" itself being a pejorative term suggesting the clamp-downee must be bad. You clamp down on crime, drugs, fraud, bullying, cockroaches, paedophiles and rats. And on a movement designed to bargain collectively for better pay and conditions and improve the quality of public services, apparently. Though I wonder where the "skilled agency workers" planned to break the strikes will come from, given that post-Brexit Britain is too short-staffed to grill my wild boar sausages on a Wednesday.

By refusing to meet Lynch, the multi-identity fraud Grant Shapps may force a long strike, driving home the unions' bad narrative. And if, like the 1980s miners' strike, it ends in violent confrontations with the foot soldiers of the state, and some unwanted benefit gigs by Crass, it is all gravy for the proto-fascist Tories. Bereft of actual values, each contradictory policy announcement designed only to maintain power, pitched police battles will only strengthen the strategy of division.

Keir Starmer thinks if he keeps his politicians off the picket lines where they belong, he may be swept to power, and he may be, but only in the way some cat shit is swept into a dustpan. The Tory press will attack him anyway. They broke Butterfly Miliband on a bacon sandwich wheel. Starmer may as well strip naked, paint his body red and run into battle.

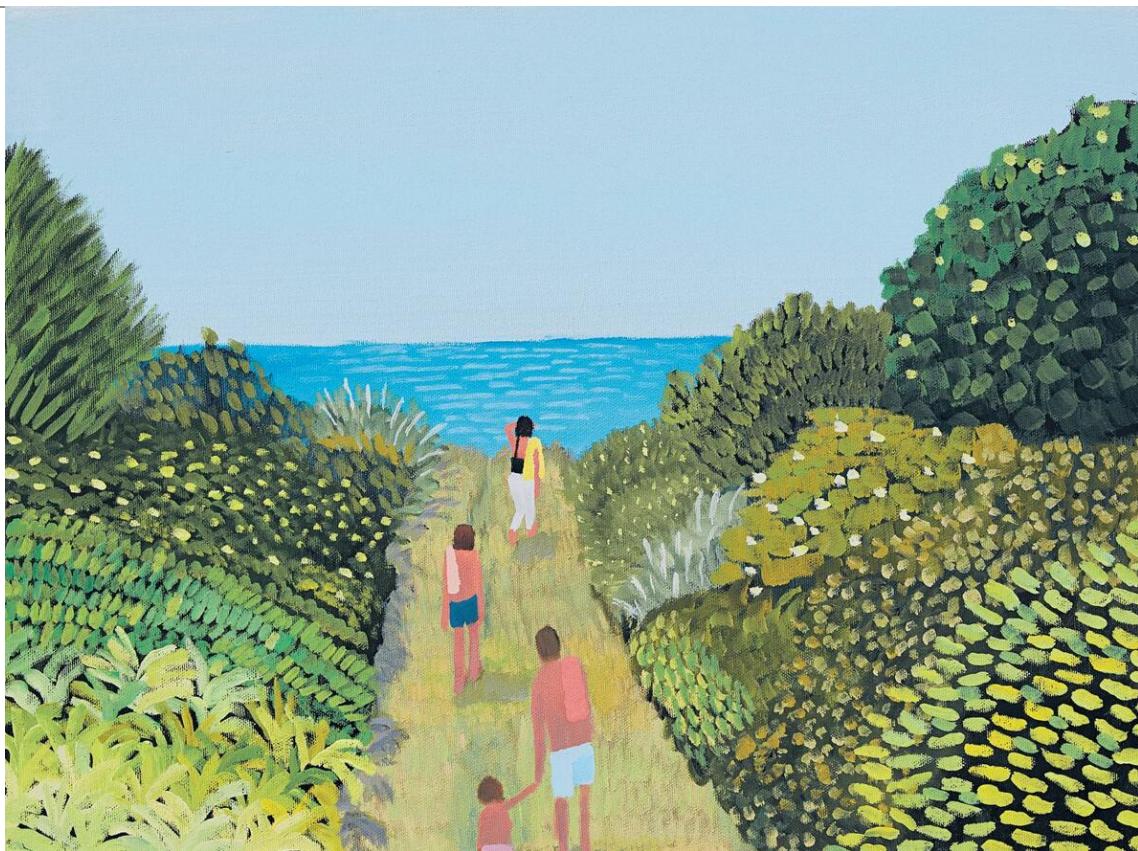
What a mess. I wished I was cider-drunk and burping boar gas. But as I lay in the long midnight grass sucking Red Stripe reluctantly from a hot can I swear I saw a shooting star. Whoosh! And it's gone. But a shooting star nonetheless. Not a satellite, no. And not a plane. An actual shooting star, in the northern sky over the A4137. Perhaps it heralds the arrival of a new messiah. Could his name be Mick Lynch, the Brexit arse?

Edinburgh fringe shows, and dates for the 2022/3 show, Basic Lee, are all on sale; stewartlee.co.uk/live-dates

They broke Butterfly Miliband on a bacon sandwich wheel. Starmer may as well strip naked, paint his body red and run into battle

Illustration
by
David
Foldvari





The grid

The dreamy French idylls of illustrator Jean Jullien's youth

Graphic artist Jean Jullien is best known for his black-line illustrations of everyday life in publications such as the *New Yorker*, but his personal artworks show a more romantic worldview. In his new monograph (*Jean Jullien*, published by Phaidon, £45), the French beaches and countryside where he grew up are lush with nature and nostalgia. Jullien's mother opened his eyes to the importance of the natural world. "That idea has never been more relevant, connected as it is with ecology. Today all that feels very real. When we were growing up, there was something otherworldly about it." Pictures of his home town of Plobannalec-Lesconil are particularly meaningful. "I had a happy childhood growing up in a happy family. My connections with the places I've loved support me like crutches, and I keep them with me wherever I go. They are so joyous for me that I have a burning desire to share them." **Alice Fisher**



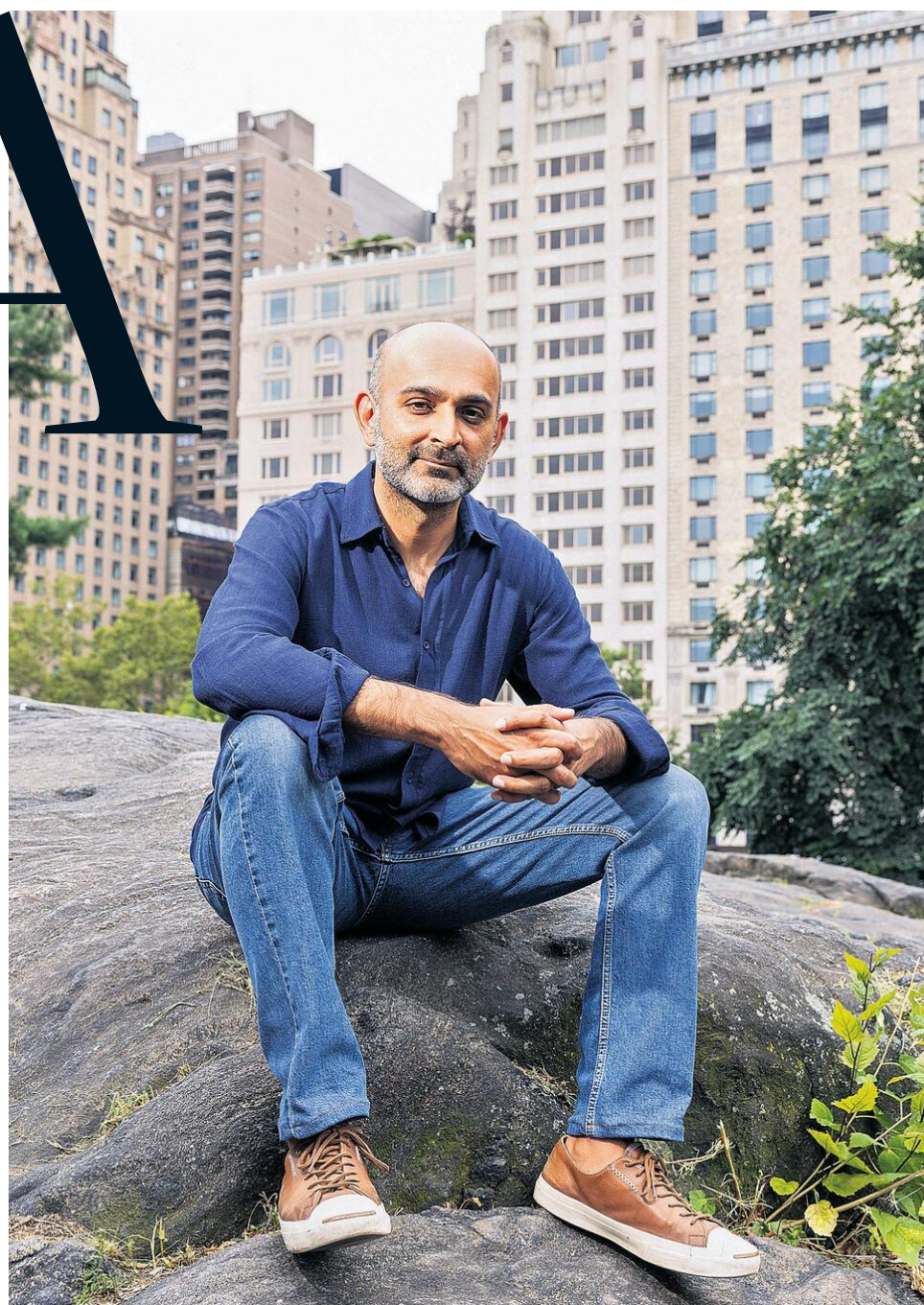
The Simone Lia cartoon



Q AND A

Mohsin Hamid
Novelist, 50

The celebrated writer discusses his new novel, which imagines a world in which white Americans wake up with dark skin



Mohsin Hamid photographed last week in New York by Christopher Lane for the Observer New Review.

The writer Mohsin Hamid, who turned 50 this month, divides his time between Lahore, New York and London. He has worked as a management consultant and as chief storytelling officer for the advertising agency Wolff Olins. His second novel, *The Reluctant Fundamentalist*, told in the voice of a western-educated jihadi, sold 1m copies and was shortlisted for the Booker prize. His fourth novel, *Exit West*, a fable about migration and immigration, was also Booker shortlisted. His new novel, *The Last White Man*, is about a white American who wakes up one morning to discover he has become “dark-skinned”. Over the course of the novel, more and more white people are similarly transformed.

You’ve talked a few times about the importance of urgency in writing, saying “only write if you need to write”. What was the urgency in telling this particular story at this moment? I think of myself as a thoroughly hybridised human being. I have lived in three countries for much of my life – Pakistan, the US and the UK – and someone like me has a difficult time thinking of their identity as just one thing. So the current impulse towards purity, towards identifying the “true people” of different countries or religions, of being “British” or “white American” or “Muslim” is fundamentally at odds with who I am. I wanted to write a book about that “sorting” mechanism, the way in which we put ourselves into groups. Because I think that the impulse to group identity is becoming overwhelming – and threatening to us all.

You have spoken about how the novel was rooted in your experience of 9/11

as a Pakistani man in America. What did you mean by that? This experience of loss, which the main character, Anders, has in my book, was something I felt very strongly. I went to elite universities, I lived in cosmopolitan cities. I wasn’t white, but I was, you could say, white enough. And then after 9/11 all that changed. When things didn’t go back to how they were it got me thinking: what is this thing – white America – that I used to have a probationary membership to?

It seems appropriate, given the book was written during the pandemic, that there also is a “viral” sense to the change it describes? Yes. It’s partly about accepting a new reality, a rupture. But it comes slowly. You hear about it first in the distance and wonder if it is real, if it will affect you. Anders in the book is sort of Patient Zero in that sense.

Your novels explore very serious themes: belonging, immigration,

race. And yet you address them with a kind of playfulness. Is that tension between tones important to you? Yes, it is crucial. If you look at human culture from ancient Sumerian texts onwards, people have tried to use stories to amuse themselves and also to reckon with the fears they’re facing. The current moment is no different. We’re grappling with horrific environmental issues, the rise of militarism, enormous inequalities in what seem to be decreasingly tolerant societies. I don’t want to pretend that doesn’t exist. But we are also looking for transcendence, which we might get through love, or playfulness.

Is that unwillingness to write a full-on dystopia a psychological necessity for you? I think it’s partly in my character. At a personal level, I’m trying to fight off this sense of bleakness about the world. The danger, for us and for our children, is that we descend into a pessimism that invites a deeply

nostalgic form of politics: let’s take Britain or America or Islam back to how it was. In the absence of being able to think through a better future, we fetishise an imaginary past. I think that is incredibly dangerous.

Despite all evidence to the contrary, there is still that faith among liberals that, as Martin Luther King said, “the arc of the moral universe is long, but it bends toward justice”. Is that helpful? I think that the way that sentence is constructed is very interesting. If we say that “the arc of history bends”, it suggests that we are passive in that process. But if we say it “can be bent toward justice” that then demands engagement. We are required to do the bending. And as humans, as citizens, as writers, artists, we constantly need to work out how we’re going to do it.

Your writing has proved grimly prophetic. In 2015, you wrote that “hardening borders and watching refugees drown offshore” would soon not be enough for European countries. In order for governments to justify their political scapegoating of migrants, you said, “those who look like refugees [would] need to be terrorised... rounded up, expelled”. It must have been profoundly depressing to watch that unfold in the UK? I have a sort of hypersensitivity to that kind of politics. I am deeply allergic to these conflicts between cultures. I know that when the political pollen gets high, I’m going to sneeze. The fact is, we now live in an economy that monetises attention, and [through social media] we are being subjected to an enormously anxiety-inducing reading of the world, and the politics that flows from that. That fearful idea of the world is winning out because it works on our biological design and on our current digital economy design. But how it looks isn’t particularly attractive to almost anybody.

So one antidote to that, for you, is to create the space to imagine other possible futures? Yes. What is interesting to me about fiction, and particularly the novel, is that it involves breaking down borders. When you read a novel, you contain somebody else’s consciousness within you. By its nature, it blurs the distinction between people. For me, it’s very potent to create stories that do not dismiss the fear of the other, that appreciate the magnitude of that fear, but that then find a way through. **Interview by Tim Adams**

*The Last White Man is published by Hamish Hamilton (£12.99). To order a copy for £11.30 go to guardianbookshop.com or call 020-3176 3837. Join Mohsin Hamid for a Guardian Live online event on Wednesday 10 August, where he will discuss *The Last White Man*; tickets at membership.theguardian.com/events*

‘History can be bent towards justice... but we have to do the bending’



**‘You’re face-to-face with
your own limitations’**

*Comedian Frankie Boyle has had glowing reviews for his debut crime novel, while fellow Scot Denise Mina is an old hand at the genre. **Andrew Anthony** joined them to discuss the art of writing great crime fiction, while overleaf, bestselling authors pick their favourites*

‘It’s the job for
an angry loner’

Frankie Boyle
and Denise Mina
photographed
by Pål Hansen
for the Observer
New Review.

The heat is murderous in a sweltering photography studio just off north London’s Caledonian Road, a fitting locale for the meeting of two Scots: the bestselling crime writer Denise Mina and the comedian and now fellow crime novelist Frankie Boyle. While they don’t know each other well, the two have many friends in common where they live only a mile apart in Glasgow.

With his red hair and pale skin, Boyle looks particularly uncomfortable in the 30C-plus temperatures, and I half expect the punishing conditions to trigger his notoriously acerbic observational skills.

But he’s a surprisingly benign presence, inclined to laughter, and so softly spoken it’s often hard to pick up on what he says. By contrast, Mina is as clear as a bell and unapologetically forthright in her opinions, which it’s fair to say have been well-earned. She is, after all, the seasoned writer in the room, having authored 16 highly regarded crime novels, not to mention three plays and various graphic works. Val McDermid has called her “crime-writing royalty”.

She published her first thriller, the critically acclaimed *Garnethill*, 24 years ago when she was 32. Boyle, who turns 50 next month, has just made his debut with *Meantime*, a tale of a Glaswegian addict who haphazardly investigates the murder of his best friend. It boasts impressive tributes from Mina and Ian Rankin on its cover. “A darkest noir, unputdownable crime novel”, says Mina, while Rankin describes it as a “twisted Caledonian take on Altman’s *The Long Goodbye*”, referring to the subversive 70s film adaptation of Raymond Chandler’s finest Philip Marlowe novel.

Rather than sit down at a blank screen and determinedly apply backside to chair, Boyle wrote the book on his phone as he walked around Glasgow taking in the various settings that he describes in the narrative. It’s a novel way of writing a novel, but why was he drawn to the already crowded field of crime fiction? In Scotland, the likes of Rankin, Mina herself, Val McDermid and many others have long been herded together under the title “tartan noir”.

Mina jumps in with an unusual explanation for Boyle’s and her own love of the form. “We both read comics,” she says, “and one of the things about comics is they talk about really difficult subjects in a really palatable packaging. That’s what crime fiction for me can do. And I think that’s what you’re doing as well,” she continues, looking across to Boyle, “talking about really difficult things that if you put them in an opinion piece or in a column would just bore the arse off

Continued overleaf ➤➤➤



Writer
Denise Mina
photographed
in 1998 and
comedian Frankie
Boyle, 2009.



BRUCE ADAMS/DAILY MAIL/SHUTTERSTOCK; LINDA NYLIND/THE GUARDIAN

»» Continued from page 9

anyone reading them. You're kind of repaying the audience's attention by entertaining them while at the same time talking about the things that preoccupy you."

Boyle agrees, developing Mina's point. "The characters [in a crime novel] have a licence. I guess since Chandler or whatever they've had that licence to wander about places that we can't go, to access different worlds."

There is another obvious draw of crime fiction: it sells. Its popular exponents sell a huge amount, but it's a big, baggy category that necessarily contains James Ellroy and Agatha Christie, one moment unblinking visions of street life, the next decorous detection among the upper classes.

Perhaps lying more towards the Christie end of the spectrum is the recent and highly successful arrival of daytime TV star Richard Osman. The brains behind the quizshow *Pointless*, Osman went straight to the top of the bestseller charts with both his debut mystery, *The Thursday Murder Club*, and his second, *The Man Who Died Twice*. His third in the series, *The Bullet That Missed*, will be out in September. Other famous names getting in on the act and writing thrillers and crime novels include Bill Clinton, Hillary Clinton, James Naughtie, Andrew Marr, Tom Watson, Robert Peston and the Reverend Richard Coles. Such celebrity turns have left many writers feeling envious of the heavyweight promotion that goes with the territory.

In a recent column for the *Observer*, the novelist Stephanie

Merritt suggested, not entirely seriously, that celebrities should have to publish their first novels pseudonymously with the same promotion budget as civilian debutants. What does Boyle think of that idea?

"That's strange," he says, smiling. "I can't think of many bad celebrity novels. Like I read Ardal O'Hanlon's one and I thought it was pretty good. Then I read a couple of reviews, one was really positive and the other negative, and neither was much like what I'd read."

"I got much better reviews in literary magazines when I got a better haircut," the punkishly primed Mina says. "It's all subjective."

Boyle adopts the persona of a precious critic: "Should these sort of people be allowed to write books or should we kill them?" But a bad book is not going to get published, anyway.

He maintains that it's a misconception that celebrities can easily get into print. Mina is quick to endorse his point. "I know so many people who are famous who have written books that didn't get published," she says. "It's really hard. It's hard to write a book first of all. You're face-to-face with your own limitations. I mean, it's not a pleasant experience. So a lot of people don't have the discipline to sit down and do it. And editors can't just swan in and fix a book just because someone's really famous."

Boyle is a longtime reader of crime fiction, citing Ellroy as one of his favourite authors. By contrast, Mina was not a particular fan of the genre before entering it, although she'd been thinking about writing a novel for the previous 12 years. "I thought it

was like being a pop star," she recalls, "an exciting idea, but how would you even go about that?"

She initially wrote 80 pages, came to a standstill, and took a writing course at the Women's Library. She then sent a letter off to a literary agency declaring that she was a massive extrovert who "can't wait to draw attention to myself", even falsely claiming that a) she had done standup comedy and b) that she had completed the novel. When an agent wrote back asking to see the rest of the book, she set about writing it.

Thriller-writing, she says, is "the job for an angry loner". She looks across to Boyle and adds drily, "I don't know if that's something that appeals to you", which brings forth a big guffaw from the comedian.

Boyle's route into crime fiction has been more circuitous but with a much shorter gestation. Having written a couple of memoirs, including the memorably titled *My Shit Life So Far*, he found himself experimenting with a narrator's voice but not with the intention of developing it into a novel. Then he started looking at a detective format and decided he wanted to examine the "postcolonial thing in Glasgow".

If Boyle's narrator is, like his creator, a straight white male, albeit one with multiple drug dependencies, almost everyone else in the book has what might be called a marginalised identity. Set in the wake of the referendum for Scottish independence, the city becomes a kind of battleground for different ideas of Scottishness, Britishness, history and globalism.

Mina suggests that hardboiled crime novelists are able to explore "working-class social history" in

a way that isn't dull or worthy but is instead propelled by a powerful imagination.

So far Boyle appears to have pleased the critics. The *Observer* reviewer, who happened to be Merritt, gave it a rave notice, calling it "enjoyably dark and entertaining". The *Daily Telegraph* called the book "a gloriously funny treat of a novel". How does it feel to get support from that quarter? "I'll take it," he says, although he admits that he hasn't fully read the *Telegraph* review. "I don't know that the paywall dropped long enough for me to finish it," he quips.

Among many offerings that the crime novel has bestowed upon us is the cutting comic simile, of which Chandler was the original master. Boyle has littered his novel with caustic and often surreal similes. For example, he describes a "man so enormously fat that he looked like he was sitting with his head out of a Fiat's sunroof". Sometimes the similes come in such quick succession that they almost act as the narrative engine in themselves. Was the opportunity to write such lines part of the attraction of a detective novel?

"Well there's a slight overlap between that kind of writing and insult comedy," he says. "Chandler and those kind of people would have been writing at the time of Groucho Marx."

Mina instantly warms to this theme, noting that Chandler had worked with Billy Wilder (they co-wrote *Double Indemnity* but

“
You find you're in
a big corporate
machine. And
they want you to
write the same
book over and
over again

didn't like each other), who was writing what Mina calls "that kind of staccato dialogue". She posits the theory that the novelist may have stolen the technique from the director-screenwriter.

Chandler fans would probably demur, as he'd already published several books in that style, but Mina does have a certain expertise in the field on account of the fact that she is actually writing a Philip Marlowe novel under agreement from the Chandler estate. "I just realised there's not enough full stops," she jokes about the project. "I need to get a big bucket of full stops!"

In any case, she tells Boyle, she thinks his own voice is notably constrained in his crime novel.

That's all the Valium the narrator is taking, I chip in.

"Yeah," says Mina, "but it's brilliant because it does feel like a modern-day Chandler book. I nearly complimented you there," she adds, fixing her piercing eyes on Boyle. "If we were on Scottish soil we'd be engaged."

That brings forth another volley of laughter from the comedian, and it strikes me, not for the first time, that it's Mina who's the more natural comic performer – no wonder she told that agent she did standup.

Boyle has said that he was an alcoholic until he was 26, when he quit drinking, and he's also spoken about using various drugs. He mentions that he wrote *My Shit Life So Far* on ecstasy. So what was the reason for making his narrator someone who is constantly under the influence of one drug or another?

"I was reading that Don DeLillo book *White Noise*, where people just discourse. For instance, there's this long passage in it about the dollar gap in the 1970s, which I think is really interesting – although most editors would probably want that out. Anyway, I thought it would be quite funny to do something like that, and it fitted in with the narrator being drunk and drugged a lot of the time that he might just ramble."

There are indeed many such digressions in Boyle's book, which makes me think of something Mina once said in an interview. If you've got the attention of the reader with the whodunnit aspect of the plot, she said, "you can't bore the tits off them with your view of the world".

Did he have his own version of that injunction?

"No," he says, "because it was just like, what do I like to read? And maybe that's part of this thing of not really needing to earn a living from it." Giving his narrator a drug-fogged worldview is also in part a reaction to "this modern thing of people being incredibly emphatic. It partly comes from social media where everybody's polemical all the time, and I think it's difficult to communicate that way."

"But you have communicated that way!" Mina interjects, not without cause.

"I sure have," he concedes, "but I thought it would be good to do someone who was less staccato and had more doubt because if you want to digress a fair bit into aspects of culture or society it wouldn't work

as well with someone who was very polemical."

Warming to the theme of complex plotting, Mina then tells the famous story of Howard Hawks, the director of *The Big Sleep*, cabling Chandler to ask who killed one of the characters – a question that none of the film's scriptwriters, including William Faulkner, could answer. Chandler couldn't help either and Hawks eventually decided that strong character development was more important than narrative coherence.

Woody Allen had a similar realisation at the start of his career, Mina says, referring to the comedian-director as her "favourite guy". "He used to do standup and just read the material he wrote for Sid Caesar, and then he realised that the audience don't want that, they want someone that they want to spend time in the company of." She stops herself suddenly, and looks at Boyle: "I'm explaining standup comedy to you." That only serves to make the comic burst out laughing again.

"But I think it's the same in crime novels," she carries on, "that the audience want to spend time in the company of that character."

Mina has certainly managed to keep a large following of readers down the years. Boyle, who counts himself among that number, notes that there has been plenty of variation in her output. "There are a lot of different types of your novels," he says. "There are ones that are more straightforward, and some that are more high concept, and others that feature a true crime element. Do they all have, for you, different readerships?"

"I do think you should lose your audience if you're doing anything worth a damn," she replies. "Because the thing is, you fight to become a writer. And then you find you're in a big corporate machine. And what they want you to do is write the same book over and over again. You will face this pressure, if you haven't already. So if you look at the pattern of my career, it's one for them, one for me. The way I used to work a bar."

By now we're all sweating like Edward G Robinson in *Key Largo*, and it's time for the two crime novelists, veteran and novice, to prepare for their closeups. Mina says a young photographer recently took her photo and made her look like "a teabag that's been left on the windowsill", and with that memorable image she goes off to change.

Meanwhile Boyle puts a jacket on over his shirt and T-shirt. As I want nothing more than to slip into a pair of swimming trunks, it seems like an act of almost deranged form, which, come to think of it, may not be a bad description of the comedian's distinctive and, the way things are shaping up, highly profitable prose style.

Meantime by Frankie Boyle is published by John Murray (£14.99). Denise Mina's latest book is *Rizzio* (Birlinn, £7.99). To order *Meantime* for £13.04 or *Rizzio* for £7.43 go to guardianbookshop.com or call 020-3176 3837

CRIME WRITERS' CHOICES

Bestselling authors on the secrets of the genre – and their favourite books

Paula Hawkins

Author of *The Girl on the Train*

What makes a great thriller / crime novel?

Memorable and compelling characters. Plot twists and cliffhangers can feel manufactured, but a great character never does.

What's your favourite thriller of all time?

Barbara Vine's *A Dark-Adapted Eye*, in which the mystery is not a murder but the puzzle presented by the fraught relationships, secrets and lies of a dysfunctional family. Vine's shrewd psychological insights are applied not to serial killers or criminal masterminds but to us – ordinary people.

What's the best one you've read recently?

Danya Kukafka's *Notes on an Execution*, which subverts traditional serial killer narratives in a taut and compelling thriller and asks searching questions about the way we talk about (and write about) crime.

Richard Osman

Author of *The Thursday Murder Club* ➔

What makes a great thriller / crime novel?

Characters we care about, set an impossible problem, or facing impossible obstacles. We live in a world where, increasingly, our problems seem to have no clear solutions. But in crime novels, however impossible the initial problem, the author promises you there will be a solution. That's the contract that makes crime fiction so addictive and so enduring.

Favourite thriller of all time?

Such an awful question, I love it. I have to go for Patricia Highsmith's *The Talented Mr Ripley*.

Best recent read?

A Station on the Path to Somewhere Better by Benjamin Wood. Is it a thriller? I really couldn't say. That's the joy of beautifully written crime fiction.

Nicci French

The pseudonym for the writing partnership of Nicci Gerrard and Sean French, author of *The Lying Room*

What makes a great thriller / crime novel?

Like any other great work of art, a great thriller has to be an unforgettably personal vision. It also needs a couple of real scares and an ending you didn't see coming.

Favourite thriller of all time?

Nicci: *The Woman in White* by Wilkie Collins: uncanny,



eerily sinister, packed with strange, vivid characters, a gorgeous gothic masterpiece.

Sean: *Presumed Innocent* by Scott Turow (1987). Horrible murder, great setting, stunning twist.

Best recent read?

Nicci: *Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk: a stunningly subversive feminist eco-thriller that is compelling, fierce and funny, with a shocking twist.

Sean: *Mischief* by Charlotte Armstrong (1950). A terrifying story about hiring the wrong babysitter.

SA Cosby

➔ Author of *Blacktop Wasteland*

What makes a great thriller / crime novel?

I think the main ingredient for a great thriller is compelling characters you really care about. Doesn't matter how intense your plot is if no one cares whether or not your characters survive.

Favourite thriller of all time?

I think I have to say *Red Dragon* by Thomas Harris: it's a tour de force of suspense and gravitas.

Followed closely by *Darkness, Take My Hand* by Dennis Lehane.

Best recent read?

I have two. *What's Done in Darkness* by Laura McHugh and *Her Name Is Knight* by Yasmin Angoe... both incredible, powerful but very different books.

Karin Slaughter

Author of *False Witness*

What makes a great thriller / crime novel?

The characters have to matter as much as the plot, and the plot has to matter as much as the characters. Unless you have that balance, then readers will never care about your work as much as you do.

Favourite thriller of all time?

The Talented Mr Ripley is a case study in character-building through suspense. It is the first book that made me understand what an antihero can do. Heathcliff is so passive and broody. Ripley murders people and you're really hoping he'll get away with it.

Best recent read?

Things We Do in the Dark by Jennifer Hillier is a twisty, dark joyride.

Lee Child and Andrew Child

Authors of the Jack Reacher series

What makes a great thriller / crime novel?

Somehow we have to make our readers feel genuinely concerned, worried, anxious and scared by the predicament, while simultaneously offering them a subliminal reassurance that everything will turn out right in the end, with justice done and order restored.

Continued overleaf ➤➤

»» Continued from page 11

Favourite thriller of all time?

Theseus and the Minotaur, as told by Plutarch. That 3,500-year-old tale has been endlessly reproduced – Ian Fleming's *Dr No* is structurally identical – and never really improved upon.

Best recent read?

Lee: Last year I reread Frederick Forsyth's *The Day of the Jackal* because I was asked to write a foreword for its 50th anniversary... It's a year-zero genre reboot that defined the modern movement toward detailed, procedural narrative, where the intrigue is about how, not just what.

Andrew: Steve Cavanagh's *The Accomplice*, out this month: suppose you're a serial killer's innocent, unknowing wife, but you're on trial as his accomplice? It's a great story that does everything we asked for in our first answer.

Tess Gerritsen

Author of *Listen to Me*

What makes a great thriller/crime novel?

Sky-high personal stakes. It's nice if the hero saves the world, but unless readers are deeply engaged with his or her emotional journey, we won't care what happens.

Favourite thriller of all time?

Eye of the Needle by Ken Follett. We know the Nazis will be defeated, but it's the fate of the unassuming yet courageous heroine that makes our hearts race.

Best recent read?

Dark Objects by Simon Toyne. He paints characters with such fine strokes that we can see every pore. It's exquisite writing with ever-ratcheting tension.

Michael Robotham

Author of *When She Was Good*

What makes a great thriller/crime novel?

A great thriller has a ticking clock at the heart of the story, counting down to disaster. It is a race against time. Can the killer be stopped? Can the world be saved?

Favourite thriller of all time?

The Silence of the Lambs by Thomas Harris pits one of literature's greatest villains, Hannibal Lecter, against a young, ambitious FBI agent, Clarice Starling, in a battle of wits and race against time to save the life of a kidnapped woman.

Best recent read?

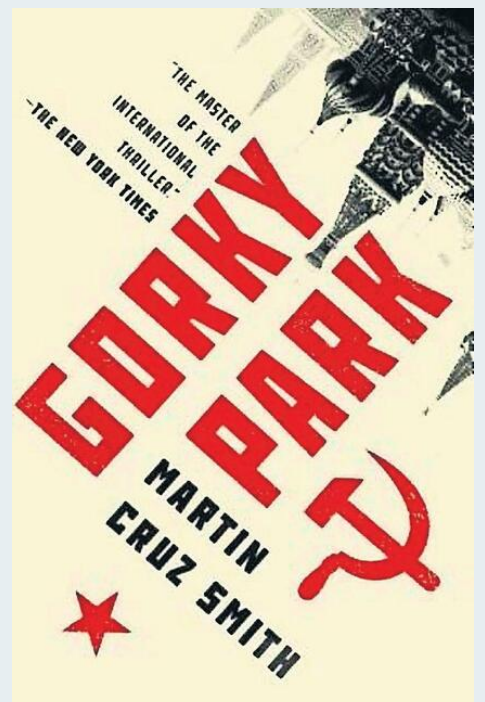
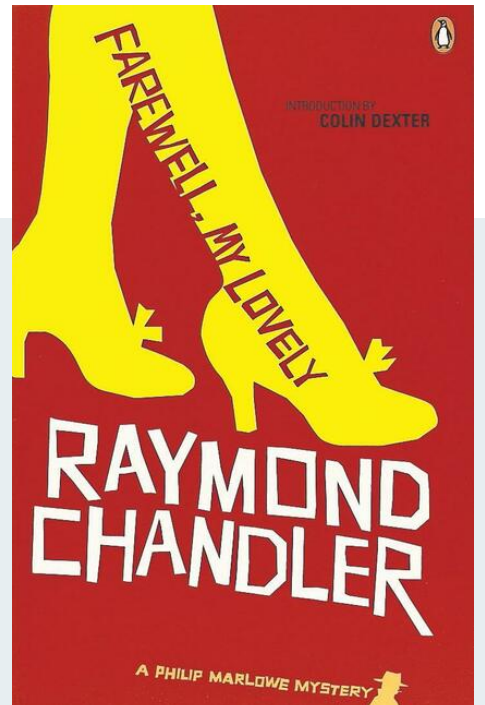
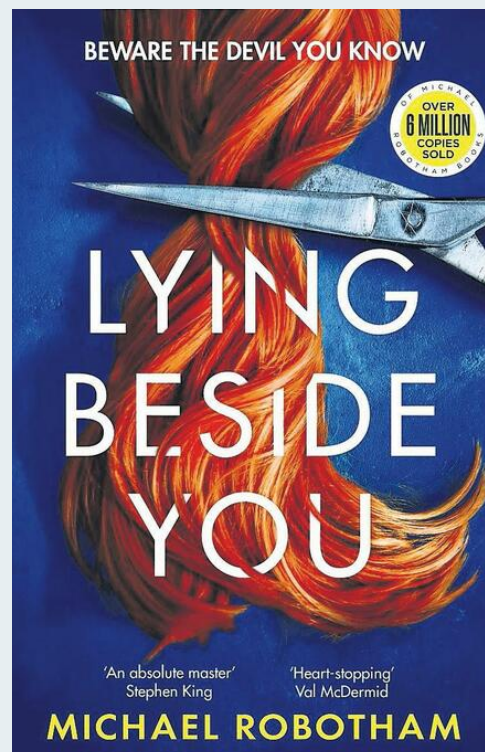
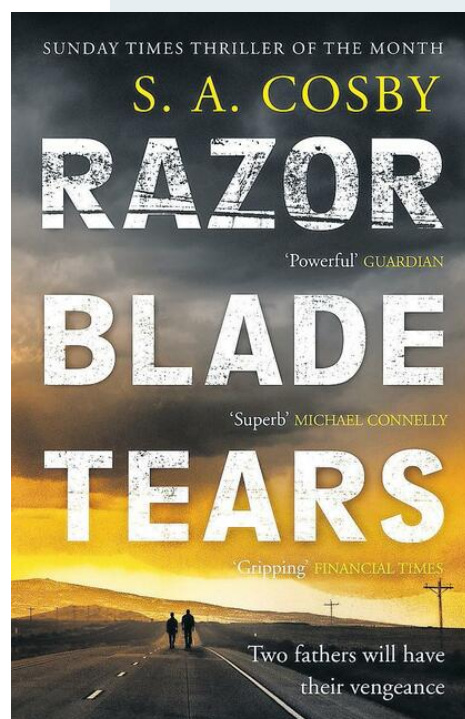
Razorblade Tears by SA Crosby. Heartbreaking. Violent. Provocative. Brilliant.

Dorothy Koomson

Author of *I Know What You've Done* →

What makes a great thriller/crime novel?

Compelling plot, characters with depth, and a satisfying conclusion. A great thriller gives you enough info at the right time to technically work out the plot at



any point. The worst thing is feeling cheated because all of the clues are thrown at you 10 pages before the end.

Favourite thriller of all time?

I've been reading for more than 40 years, I can't have any favourite book of all time.

Best recent read?

Next of Kin by Kia Abdullah. It's gut-wrenching because it deals with the death of a child and whether or not his aunt is responsible for his death, but it has all the great thriller elements of a compelling plot, realistic characters and a cracking ending.

Megan Abbott

Author of *Give Me Your Hand*

What makes a great thriller/crime novel?

Great thrillers get under your skin. They deal with primal emotions, fears, longings. The things we try to hide, the feelings that bring us shame, the impulses we try to control, the guilt we can't shake. In thrillers, it all spills over on to the page. It's a sort of exorcism.

Favourite thriller of all time?

Raymond Chandler's *Farewell, My Lovely*, a perfect book, full of haunted glamour. A close second is *A Secret History* by Donna Tartt. I've gone back to it

countless times and with each revisit I find new revelations hidden inside.

Best recent read?

Alison Gaylin's *The Collective*. Utterly terrifying and uncannily of the moment.

The Rev Richard Coles

Author of *Murder Before Evensong* →

What makes a great thriller/crime novel?

A world that seems tranquil and at peace with itself suddenly coming apart with violence. Then details we barely noticed start to come into focus, characters we thought we knew do something peculiar, and the tension that drives the action resolves in one way or another, although nothing is ever quite the same again.

Favourite thriller of all time?

My favourite thriller is probably *Rebecca*, Daphne du Maurier's unsparing and ingenious account of innocence, experience and the complex and ambiguous nature of love.

Best recent read?

The one I've liked most recently is Paula Hawkins's *The Girl on the*

Train, about addiction and betrayal, gaslighting and bravery.

Rachel Edwards

Author of *Darling*

What makes a great thriller/crime novel?

A great thriller is rarely "about" a body in a room. I need ideas. I also wish to accompany the protagonist at the point of greatest jeopardy and see how they get on. Peril is priceless. It fuels us, as humans: we need to know how we might cope.

Favourite thriller of all time?

The Talented Mr Ripley by Patricia Highsmith. An exquisite study of human frailty and flaws that is also irresistibly compelling.

Best recent read?

Without Prejudice by Nicola Williams. Published in 1997, it features a 30-year-old British barrister from a Caribbean background. I'm all for books that add something new and noteworthy to the literary world.

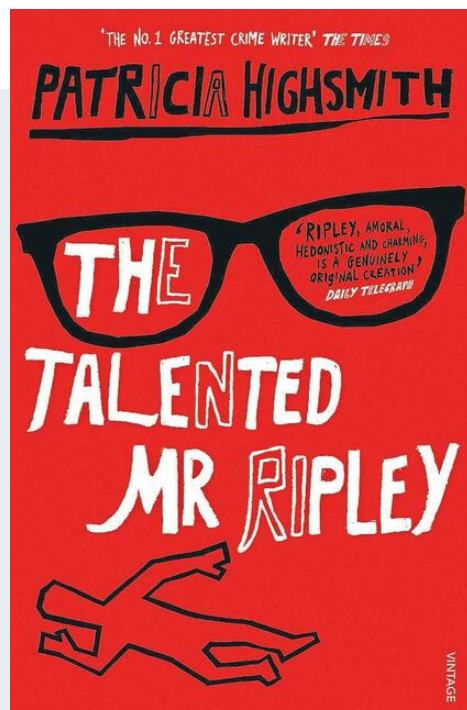
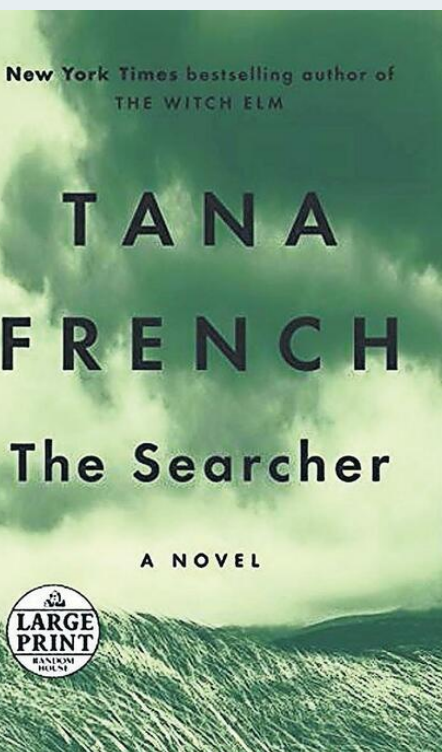
Val McDermid

Author of *The Wire* in the Blood series

What makes a great thriller/crime novel?

If we're not invested in the characters, we have no skin in the game. We need to believe in what they stand to





lose, and the threats they face have to ratchet up. And of course we have to have those “Oh, my God!” moments when we didn’t see something coming. And at the end, a moment of resolution tinged with regret.

Favourite thriller of all time?

The Spy Who Came in from the Cold by John Le Carré. Ominous, tense, clever, confounding and heartbreaking.

Best recent read?

Lying Beside You by Michael Robotham.

Mark Billingham

Author of the Tom Thorne novels →

What makes a great thriller/ crime novel?

Character is key. As crime and thriller writers we have various weapons in our armoury – the reveal, the cliffhanger, the twist – but to create real suspense, you need to give readers characters they can genuinely engage with.

Favourite thriller of all time?

The Silence of the Lambs by Thomas Harris. In Clarice Starling and Hannibal Lecter, Harris gives us two iconic characters to engage with, albeit in very different ways.

Best recent read?

Mick Herron’s *Bad Actors*



is the latest in the wonderful Slough House series. With all the thriller jollies any fan of espionage fiction could want, it’s also wickedly satirical and laugh-out-loud funny.

Mick Herron

Author of the Slough House series

What makes a great thriller/ crime novel?

Most ingredients are easily stated: characters, dialogue, prose and plot all need to be of a high quality. But to reach greatness rather than mere competence, a touch of alchemy is also required; the ability to put these things together in a way no one has managed before.

Favourite thriller of all time?

Gorky Park. Martin Cruz Smith is a true alchemist.

Best recent read?

I much enjoyed Tim Weaver’s latest, *The Blackbird*. It’s a fine addition to an excellent series.

Rachel Howzell Hall

Author of *These Toxic Things*

What makes a great thriller/ crime novel?

Great characters caught up in a great plot with an unforgettable setting. The people in the story

have to be fully formed and real. The plot should be well paced, with breathless moments and moments where you can catch your breath. The setting should be menacing or challenging, as much a character as the humans. All of this as well as the sense of dread – readers should sense that something’s coming, something bad is about to happen... “Now? OK, what about now?”

Favourite thriller of all time?

Dennis Lehane’s *Shutter Island*, which is set in an insane asylum. It’s twisty and the characters are riveting. You care about Teddy and his struggles to find out whodunnit. I want to write a story like that one day.

Best recent read?

Ill Will by Dan Chaon. It has all the elements I believe make great thrillers. Unsolved crimes, unreliable memory... in Cleveland. There’s lots of dread and I couldn’t stop turning the pages.

Attica Locke

Author of *The Cutting Season* →

What makes a great thriller/ crime novel?

For me, it’s a keen sense of place, being taken into a new world. Whether it’s South Central Los Angeles in the 1940s, as in Walter Mosley’s *Devil in a Blue Dress*, or a working-class neighbourhood in Boston in *Mystic River* by Dennis Lehane, for example.

Favourite thriller of all time?

My answer to this question changes all the time. But one is *Give Me Your Hand* by Megan Abbott. It’s another that takes us into a new world – female scientists in the cut-throat field of academic research. It’s both thrilling and a deeply felt story about female friendship.

Best recent read?

The Searcher by Tana French.

Anthony Horowitz

Author of the Alex Rider series and a recent trilogy of James Bond novels

What makes a great thriller/ crime novel?

The book must refuse to let you go, demand that you keep turning the page, keep you utterly immersed in the story. Readability? Suspense? A brilliant idea gradually unveiling itself? It’s all three and more.

Favourite thriller of all time?

Kolymsky Heights by Lionel Davidson is certainly one of them. A rediscovered classic from 1994, it’s tense and often brutal from start to finish – and brilliantly realised.

Best recent read?

I recently reread *I Am Pilgrim* by Terry Hayes and that’s also a superbly honed and cleverly constructed geo-political thriller. It set the world on fire at the time but what happened to the sequel? That’s one of the greatest literary mysteries of all.



David Lagercrantz

Author of the ongoing *Girl With the Dragon Tattoo* series

What makes a great thriller/ crime novel?

It takes style, of course, rhythm, some kind of musicality in the language. Also, surprises are a necessity. There can never be any inevitability in the course of events. Cliches, though, might be necessary; the genre would not survive without them. However, as an author you need to be aware of them and perhaps play with them. A touch of humour won’t hurt.

Favourite thriller of all time?

Umberto Eco’s *The Name of the Rose*. I will never forget the feeling I had while reading it, entering a completely departed world and, afterwards, not only having been entertained, but also educated, enriched.

Best recent read?

I liked Jo Spain’s *With Our Blessing* very much.

Abigail Dean

Author of *Girl A*

What makes a great thriller/ crime novel?

That page-turning desperation to find out what really happened. A good thriller takes me back to childhood reading habits: a torch under the duvet, turning the pages as fast as I can. When that’s paired with great writing and fabulous characters, it’s magic.

Favourite thriller of all time?

Both Lionel Shriver’s *We Need to Talk About Kevin* and Gillian Flynn’s *Sharp Objects*.

Best recent read?

I was transfixed by Rumaan Alam’s *Leave the World Behind*. It had me thinking about it in the middle of the night, which can only be a good thing.

Tana French

← Author of *The Searcher*

What makes a great thriller/ crime novel?

For me, the great crime novels are the ones that take the genre conventions and do something new with them – use them as a jumping-off point rather than a set of solid rules.

Favourite thriller of all time?

I have two all-time favourites: Michael Chabon’s *The Yiddish Policemen’s Union* – all the elements of a noir, but transposed to an alternative history where a chunk of Alaska has become a temporary Jewish homeland – and Donna Tartt’s *The Secret History*, a mystery turned inside out where you find out who killed whom on the first page.

Best recent read?

My favourite recent read was a classic: Agatha Christie’s *The Murder of Roger Ackroyd*, a standard country-house, closed-circle mystery with one twist that transformed the whole genre.

HASTA LA VISTA, BABY!

He's been a toddler, a punk, a narcissistic sociopath... Here, 10 leading cartoonists revisit their most memorable Boris Johnson sketch – and reveal what lies in store for Liz Truss or Rishi Sunak

Ralph Steadman The Big Issue

I haven't drawn Boris much, I didn't particularly want to. But with a drawing you can do something, without having to explain it. This appeared on the cover of the *Big Issue* when he was campaigning to be prime minister in 2019. There's a sort of collage under his collar, with horror images of starvation. Anyone who's been to Eton has a privileged life, and can't be completely understanding of ordinary people. Boris doesn't take their problems seriously. I wanted people to think about whether they wanted a compassionate leader, or someone who is just a "fun guy".

I gave him a pair of half-hearted horns. One is a horn, the other is more like a growth coming out of his head. They are an expression of the thoughts in his brain. I wanted this head of Boris to look like an explosion. He's also looking to the side, looking very shifty. I bet he's wondering if he can break the law, again.

A while ago I decided to move on from focusing on politics. I probably won't draw Rishi Sunak, I don't know that it will be worth it. Fifty years ago I wanted to change the world for the better; now it's worse than it was when I started. At the moment I'm working on a *Ralphabet*. It's an alphabet made up of imaginary animals. More fun than politics.

Interviews by
Alice O'Keeffe





Rebecca Hendin
The Guardian

This image was from late 2019, when there were big floods in the north of England. There was this huge national emergency, and all Boris could say was “Get Brexit done”. So I just drowned him, right while he was in the middle of saying it.

Other cartoonists love Boris as his hair is such a strong signifier, but I don’t have a preference in that sense. I’m not a caricaturist, I come from an illustration background, and to me politicians are all the same. I’m just happy if they don’t have facial hair, as it takes me ages to draw. I’m not a fan of Boris, though, and that definitely makes it easier to think of funny material.

Sunak is probably my preference for leader, in an artistic sense. He is so small, it will be fun to play with that visually. And I’m small myself, so I don’t feel bad about it.



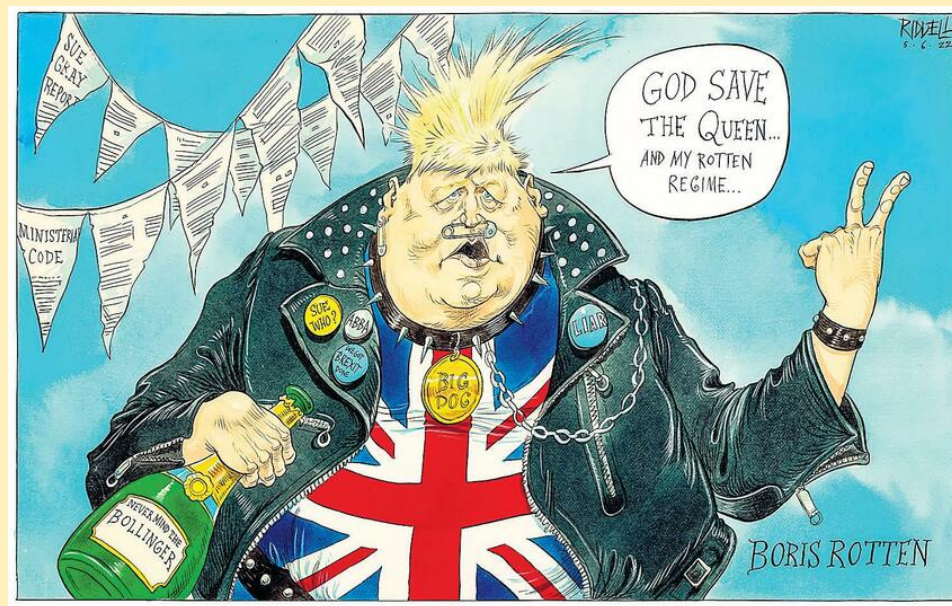
Patrick Blower
The Daily Telegraph

This ran in the *Telegraph* in January, when partygate was just getting traction. The *Telegraph* had been a big supporter of Johnson, but it had started to go quite big on the story. At the same time, *The Blue Boy* by Gainsborough was in the news because it had been on loan from California, the first time it had been in this country for 100 years. It was a perfect contrast: this rather attractive, fresh-faced young lad in his nice silk suit and then this fat, scruffy man with lax morals.

With the departure of Johnson, cartoonists are in mourning. He really was cartoon gold. One particular thing I found incredibly useful is that he’s one of the very

few people you can draw from behind, and you always know instantly who he is. Compositionally that’s a very useful asset, because you can show him from his own point of view, careering towards some kind of disaster. I’ve used that quite a lot.

In terms of the leadership contenders: Liz Truss just looks plain weird, so she’s good. She and Sunak have been on the scene for quite a while, so most cartoonists have perfected them. It sometimes feels like a collective endeavour: we are all chiselling away at the edifice and someone will make a breakthrough; you’ll think, ah, they’ve noticed the upturned lip... there’s always something. We’re all probing, all the time.



Chris Riddell
The Observer

I was particularly pleased with this image of Boris, because it is slightly unusual. Around the time of the jubilee, I was thinking back to ’77, the Sex Pistols and God Save the Queen. And it just seemed like a sort of marriage made in hell or heaven, depending on how you see it, to combine Johnny Rotten’s anti-establishment ethos with the current disgraceful incumbent of No 10. As a cartoonist, one is continually looking for metaphors, and this somehow worked as an embodiment of his curious position, his punkish attitude towards the establishment.

Unlike some of the other politicians I have drawn, Johnson

doesn’t really have an ideology; he has a cult of personality. He is a man of costumes, whether he’s on the end of a guy rope, or dressing up as if he’s about to drive a forklift truck. So it has felt natural to dress him up in costume, and the costume of a punk rather suited him.

I’ve tremendously enjoyed drawing Boris. I have the ambivalence of many cartoonists, in that I enjoy the more colourful and egregious politicians, and when they go, I feel a pang. It’s often towards the end that you really feel you have captured them. Now I’ll have to do my homework on Rishi’s tiny suits and Liz Truss’s enormous forehead.

Continued overleaf ➤➤



Peter Brookes
The Times

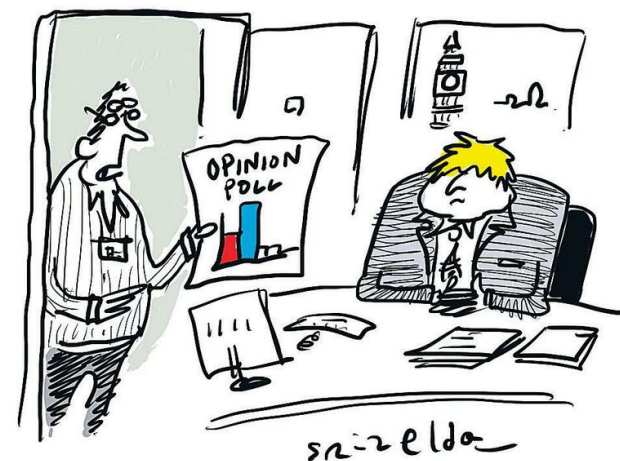
The way Boris used Zelenskiy was so cynical, and so entirely typical of him. He made great play of supporting Ukraine, while actually of course he was using it to hide from everything that was going wrong at home. I was very pleased to find a way of capturing that in this cartoon.

The way I have drawn Boris has changed over the years – partly as a result of how he has changed. More recently I noticed he was going bald, so I added a bald spot – I don't know whether he noticed, but it

disappeared soon afterwards; he must have started combing it over.

I've always drawn Boris with his hair over his eyes, ever since he was mayor of London. I've stuck with that, as it played into that idea of him having no vision. I regret it a bit now though, as the eyes can convey expression and emotion.

I'm so glad Boris is going. He became tiresome in the end. A bit like Trump, you can't really do him better than he does himself. My best-case scenario for the new leader would be Liz Truss, who is so appallingly bad in so many different ways that I'm going to have an absolute feast.



'Good News! you can
carry on being robbish.'

Grizelda
The New Statesman

I normally avoid doing caricatures, just because I'm rubbish at making people look like who they really are. I tend to focus more on ordinary people and what they are saying about politicians. But with Boris you need no caricaturing skills whatsoever. You just stick on the blond thatch of hair and... bingo.

I realise that some other cartoonists will be sorry to see Boris go. But I have delved down deep into my inner soul and... I'm not at all. He's become boring now.

Everything does, in the end. When Covid came along it was great material for cartoonists, because we were all so tired of Brexit, which had in turn replaced the financial crash and global recession. But Covid got boring, too, and so did Boris.

The Boris image that will most endure is not a cartoon at all, but that photo of him dangling from the zip wire with the union jacks. You see that and you ask yourself, is that really the guy we wanted to lead the country? Hopefully people will learn from the past few years and go for someone sensible next time.

Martin Rowson
The Tribune

I did this for the *Tribune* magazine in March 2016, when Trump was first emerging as a presidential candidate and Boris was mayor of London. I realised that they were two cheeks of the same arse. Populist isn't the right word; they are both clearly narcissistic sociopaths and attention vampires. The only difference is that Trump doesn't care what people think of him, whereas Boris wants to be liked.

Generally as a cartoonist you think about your subject having three key elements: with Blair it was the teeth, the eyes and the ears. Everyone thinks it's the hair with Boris, but I realised early on that was not the case: it's the eyes. His eyes are very interesting: close-set and triangular. When he's lying he always moves his eyes to the left. When things are going badly for him, he looks awful – the eye bags, the grey, flabby skin.

Liz Truss is going to be good fun because her chin is going to recede more and more. With Sunak, the benefit is that he's so tiny. Sometimes cartoonists develop Stockholm syndrome: we fall in love with our subjects, because they are so fun to draw. I still miss George Osborne. But Tony Blair was my all-time favourite because his appearance degenerated so much while he was in office, and I was able to track that in real time.





Christian Adams
Evening Standard

This was inspired by the first time Johnson took off for Ukraine – little did I realise at the time that it would become a running theme. He wanted us all to think he was a man of the world, but we could all see he wasn't, really. I like some of the little details in it: the pocket bulging with cheese; the way he looks like a toddler in his party hat, trailing those balloons... because he is a toddler, isn't he? A toddler dressed up as a grown man.

I've been drawing Boris for many years, dating back to his tenure

as mayor of London. He's always had big lips and floppy blond hair, but over the years the lips have got bigger and the hair messier. When you see him at PMQs it is the eyes you notice. He has dark, sad eyes – he doesn't look like a happy man. It's important to show that, as it's the bit he wouldn't want you to see, unlike the hair, which is his trademark.

There's no denying that Boris has been a daily gift to cartoonists. I've got Sunak down now: he has big ears, like Mr Potato Head, a big nose and big white teeth. Liz Truss is more indistinct; kind of greasy and shiny, like a mannequin.



Ella Baron
Times Literary Supplement

I drew this image for the *Times Literary Supplement* in 2019, hence the literary reference. It comes from a full-page play on the daemon concept from *His Dark Materials*: each character has a visible animal incarnation of their soul. So I drew Philip Hammond, who was chancellor at the time, as a stick insect; Theresa May was a dying leopard-print lizard.

Boris's hair is such a distinctive feature, but I wanted to do something different with it. The evil

character in *His Dark Materials* has a daemon called the Golden Monkey. It fitted so well: Boris is a clown and a joker, but also a golden boy and the Tories' golden ticket. There's a shiny facade, but something very slimy underneath.

I do like drawing Sunak. He's slick, plasticky and stiff. For a cartoonist, he's fruitful territory. Truss I haven't drawn at all, which is probably telling. I grew up drawing Boris: he was mayor when I started doing cartoons. He's a big, loud character and always fun to draw. But it will be nice to have someone new to poke at.



Lorna Miller
The Guardian

This cartoon is a depiction of my own personal horror: I became very ill with Covid, and I didn't recover. I was worried that some people might be offended by the long Covid zombies, but that's honestly how I felt when I drew this – like the living dead. I had to find humour in the situation in order to keep going. Drawing took my mind off how awful I was feeling.

Somehow, during the time that I was the sickest I've ever been, I produced some of my best ever work. This appeared in the *Guardian*, but I also did more than 40 cartoons featuring Boris for the Scottish pro-independence website Bella Caledonia. I hope that they might be published as a body of work, to remind people, so we don't just move on and forget what he did. As a cartoonist, though, I don't want Boris to go anywhere. He has been the perfect common enemy. I've tried to do cartoons featuring Nicola Sturgeon, but I always get horribly trolled online – women always get it worse, and I was the only female cartoonist with a weekly platform in Scotland. I chose to focus on Boris, partly for the sake of my wellbeing.

Portrait by
Adama Jalloh

‘I saw my verse as a way of chronicling black British history as it was being made’

Poet, reggae artist and activist Linton Kwesi Johnson has found a new audience in a younger, politically aware generation. He talks to **Sean O’Hagan** about remaining hopeful, why integrity is more important than money, and how it took him 20 years to find his voice

The new Penguin edition of Linton Kwesi Johnson’s *Selected Poems* comprises three previously unpublished verses, the most recent of which is titled *Di First Lackdown*. Written in August 2021 in his signature style – London-Jamaican patois rendered as it is spoken – it recounts a walk he took in his local park in Brixton as the long weeks of the first winter Covid gave way to spring.

people juss skattah like littah
all ovah di clean-cut carpets of
green
redeemin ert an sky an sunlite
some a sit inna wide wide circle
like in some aintshent tradishan
a ritual of revahrence to life

The poem is joyous, celebratory and brimming with an almost childlike sense of wonder and uplift. Until, that is, the last line, when the music and laughter of the socially distanced sunbathers, cyclists and skateboarders he has encountered is suddenly drowned out by an all too familiar noise – “di unrelentin wailin soun of sirens” from passing ambulances.

“The lockdown was extraordinary,” he tells me, as we sit, sipping iced water, in the sunny backyard of a bar in Herne Hill, “because most nights you could not hear a sound. In Brixton! But by daybreak it would start again and, from dawn to dusk, it was just sirens. Ambulances going up and down, up and down.” He pauses for a moment as if transported back there. “Lambeth got hit hard, but touch wood I was all right.”

How did he deal with the long months of enforced isolation? “Well, I feel as if I lost two years of my life somehow,” he says. “I’m almost 70 and just when I should have been going about enjoying myself, this thing happened. And, after a while, I got lazy. And, what’s more, I got to like being lazy – sitting at home all day, watching rubbish on the telly, going for walks in the park. I had a little routine and I got too used to it.”

Dressed for the hot weather in white T-shirt, baggy shorts and sandals, rather than his signature suit, tie and trilby, Linton Kwesi Johnson does not look his age. He is sprightly, more animated and mischievous than the serious young activist whose spoken word reportage, delivered over hypnotic reggae rhythms, almost singlehandedly defined the term “dub poetry”. On a quartet of groundbreaking albums made in collaboration with producer Dennis Bovell – *Dread, Beat an’ Blood* (1978), *Forces of Victory* (1979), *Bass Culture* (1980) and *Making History* (1983) – Johnson recited the words of anger, struggle and defiance he had written to the pulse of reggae bass lines he heard in his head. Many of those spoken word songs remain resonant today: *Mekin Histri*, a protest poem against police and government corruption; *Liesense fi Kill*, which tackles the deaths of young black men in police custody; *Five Nights of Bleeding*, a visceral evocation of the internecine violence that could erupt without warning at a blues dance or a reggae gig – “cold blades as sharp as the eyes of hate”.

“I was trying to find a bridge between standard English and spoken Jamaican,” he says of his

initial decision to express himself in the vernacular of the London-Jamaican community to which he belonged. “A lot of poetry of the time sounded like Caribbeans trying to sound American, a bit like those Mick Jagger songs where he’s trying to sing like he’s from the deep south. For me, what was important was authenticity of voice. I didn’t want to emulate anyone else. I wanted it to sound like me.”

In his introduction to the new edition of Johnson’s *Selected Poems*, the author and political journalist Gary Younge recalls “the thrill of transgression” he felt as a teenager in the 1980s when he watched Johnson recite *Inglan Is a Bitch* on television. “I didn’t know you could do that,” Younge remembers thinking, “effectively say what you’re thinking about racism in Britain out loud in public and still work again.”

Others were not so thrilled by Johnson’s audacity and linguistic iconoclasm. In 1982, in the wake of the first Brixton riots, the *Spectator* railed against his phonetically transcribed patois poems, claiming they had “wreaked havoc in schools and helped to create a generation of rioters and illiterates”. Never one to seek mainstream or literary validation, Johnson’s politically anchored self-assurance was unshakeable in the face of such loaded criticism. “From the start, I saw my verse as a way of chronicling black British history as it was being made,” he tells me. “I certainly did not see myself as an angry young black poet, which was often how I was portrayed, but as someone who was attempting to articulate in verse the experiences of my generation.”

The artist and film-maker Steve McQueen recently used Johnson’s angry elegy *New Craas Massakah* in an episode of his acclaimed BBC drama series *Small Axe*. It was originally written in the wake of the 1981 New Cross house fire, in which 13 black teenagers died from a suspected arson attack. The young poet and critic Kadish Morris, who first encountered

RIGHT
Linton Kwesi Johnson photographed last week at his home in south London for the Observer New Review.



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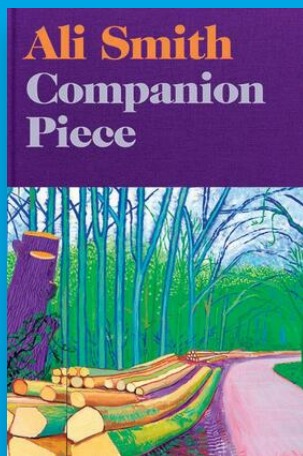




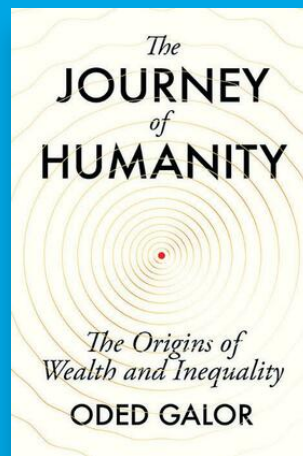
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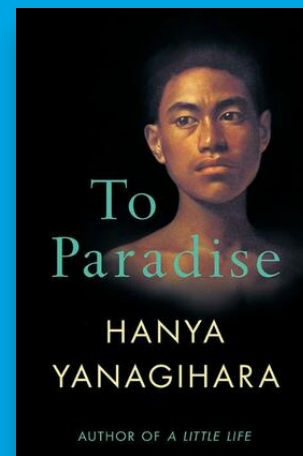
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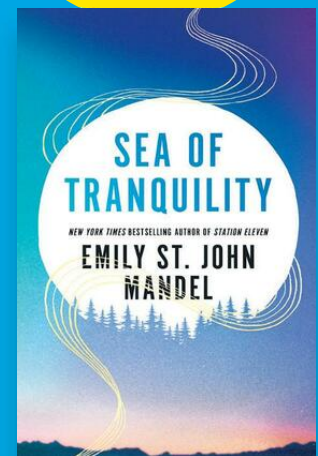
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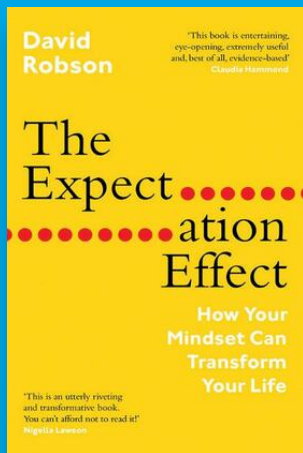
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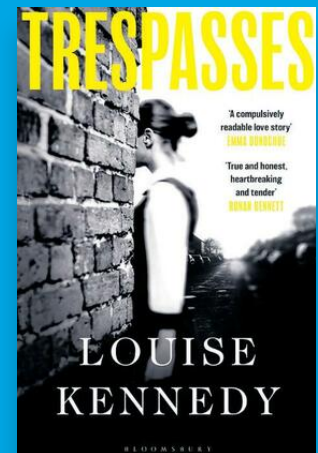
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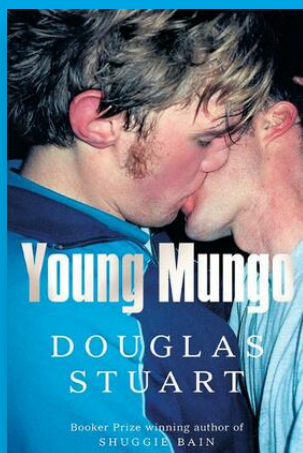
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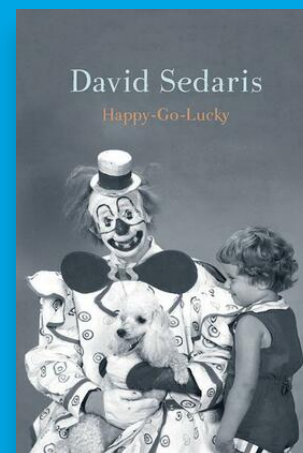
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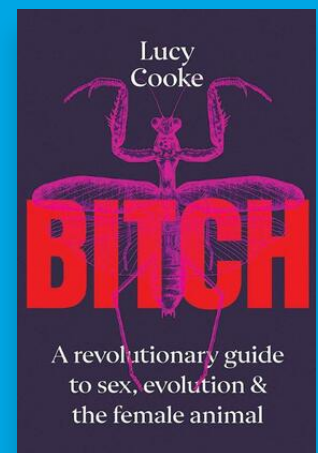
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Johnson aged 13, when he came to a poetry workshop in Leeds organised by her mother, recalls the visceral charge of the poem in the context of McQueen's film. "It was so powerful and raw to hear the poem over footage from the time," she tells me, when I ask if his work still resonates with a younger generation of performance poets. "Everyone was on Twitter afterwards asking, 'Who was that poet? What was that poem?'"

McQueen also commissioned a new poem, *Towards Closure*, from Johnson, for his recent documentary series, *Uprising*. It is the final poem in the book, a short, moving tribute in plain English to the memory of the victims. "It was perfect and it was powerful, because Linton has stayed true to the truth," says McQueen. "The truth is his fire. And the truth is dangerous, but he knows how to handle it. It's very difficult to do that as an artist, and for it to be piercing, but the truth vibrates through his words and his sound. There is a clarity to it."

The Penguin volume neatly divides Johnson's verse into three chronological sections: the 70s, 80s and 90s. "The first decade was about urgency of expression, things I needed to get off my chest," he says. "The second was all about learning my craft and how to structure my language, and the third was when I finally began to find my voice. I'm a classic late developer, so it took me 20 years to get there."

Was it difficult to decide which poems made the final cut? "It basically came down to how embarrassing they were to read again," he says, laughing. "If they weren't cringeworthy, they stood a chance." Are there others that, with hindsight, bring him a sense of deep satisfaction? "That would be going a bit far. I'd say there are maybe five or six good poems in there and the rest I can live with."

Johnson's modesty underplays his artistry, as well as the lasting cultural importance of his work. He came to poetry, he writes in his afterword, "from the backwoods of literary ignorance". Born in the rural small town of Chapelton in the parish of Clarendon, Jamaica, he travelled with his father to London in 1963, aged 11, his mother having made the journey before them. "I come from Jamaican peasantry," he says, matter of factly. "My family were subsistence farmers, so basically we ate what we grew. Once in a while, we might have a few extra eggs to take to market, or some sugarcane or ginger. That's how we lived."

He remembers as a child being enthralled by "nonsense rhymes, skipping rhymes and Anansi stories", as well as the Bible verses he learned by rote at school. "You could say that I was well grounded in the Jamaican oral tradition by the time I left."



Linton Kwesi Johnson and Darcus Howe at the Race Today office in Brixton, 1979. Adrian Boot

His activism began when he joined the youth wing of the British Black Panthers when he was still at school. What did that entail exactly? "Political education. You had to take part in demonstrations, sell the newspapers and study certain texts. We read *Soul on Ice* by Eldridge Cleaver and *Seize the Time* by Bobby Seale, but also *Capitalism and Slavery* by Eric Williams and *The Making of the English Working Class* by EP Thompson. For us, class was important as well as race in the struggle."

Johnson went on to study sociology at Goldsmiths, and, for a time, wrote freelance music reviews and penned artist biographies for Virgin Records. In his afterword to *Selected Poems*, he writes: "Poetry for me was never a calling. It was more like a visceral need for self-expression at a formative period of my life, when I was trying to find my way in the world."

His poems first appeared in the journal *Race Today*, which was published by the Brixton-based radical black collective of the same name, which he belonged to alongside his friend, the late Darcus Howe. They were written, he says, "out of the deep sense of alienation and rejection" that his post-Windrush generation experienced in Britain. "In

Jamaica, we were schooled to be British, to wave the flag when the Queen came, but when we came here we were *othered* by the rest of British society. That kind of estrangement was profound and it is one reason why reggae was so important to us. It gave us a sense of independent identity that was all our own."

Two books followed, 1974's *Voices of the Living and the Dead* and 1975's *Dread Beat and Blood*, the latter also providing the title for his first album, which was released by Virgin Records in 1978. Made on a budget of £2,000, it signalled much of what was to come. His spoken-word lyrics, anchored and given heft by Dennis Bovell's deft, dub-wise production, often sounded like warnings from the heart of a disfranchised black British community, whose rage at heavy-handed policing would stoke the riots of the early 1980s in Brixton, Toxteth and St Pauls.

The dub poetry that Johnson created drew on many diverse sources, including the work of groundbreaking black American poets of the 1950s and 1960s such as LeRoi Jones and Jayne Cortez, Caribbean writers such as Kamau Brathwaite and Andrew Salkey, and Jamaican reggae DJs or toasters such as U-Roy, Big Youth and Prince Jazzbo, who improvised over instrumental cuts of well-known songs.

“In Jamaica, we were schooled to be British, but when we came here we were othered



Performing in Amsterdam, 1980. Redferns

Johnson's arrival on the British music scene coincided with the birth of post-punk, when groups such as the Pop Group and the Slits were deploying dub-reggae stylings – Bovell produced records for both. On Christmas Day and Boxing Day 1978, Johnson played two shows in support of Public Image Ltd, John Lydon's post-Sex Pistols group, at the Rainbow theatre in Finsbury Park. "Oh my God!" he exclaims, when I ask him about the experience. "It was just me and some backing tapes on a Revox tape machine facing an ocean of punks. I wanted to run offstage, but, to my surprise, they liked me."

He toured too, with Ian Dury and the Blockheads – "He was a perfect gentleman" – and Siouxsie and the Banshees – "They treated me real nice." Did it trouble him, though, that he was performing to almost exclusively white audiences? "Not at all. I saw it as an opportunity because I was talking about the black experience and white people need to know about it. We black people already knew it because we were living it."

Johnson's engagement with the music industry says much about his character, self-assurance and the strength of his political ideals. He turned down lucrative long-term record deals from both Richard Branson at Virgin and Chris Blackwell at Island, the man who had helped turn Bob Marley into a reggae icon. Some years later, Johnson tells me, he met Bob Marley's ex-girlfriend Esther Anderson, who told him that Blackwell had been prepared to spend a million dollars to make him an international star.

"But that wasn't me," he says, firmly. "I took myself seriously as a political activist and that kind of life was not conducive to political activism. Also, I never saw myself predominantly as a reggae artist. For me, it was a way to bring my poetry to a wider audience." He has also, he

says, been offered national honours, which he refused. Though last year, he received an honorary doctorate of letters from the University of the West Indies: "As someone who began life as a barefoot peasant boy, roaming about the hills of Clarendon, Jamaica, it doesn't get any better than that."

It is hard to think of anyone in today's more corporate music scene with such deeply held principles, but, as Johnson acknowledges, "these are different times". After a lifetime of activism, is he still an optimist? "An eternal optimist. You have to be. There is always hope, even if we seem to be moving backwards in terms of social justice, immigration, poverty. I don't know how much reading the youngsters do who were inspired by the Black Lives Matter movement, but it is important to educate yourself about what went before because continuity is crucial. You need to know where you are coming from to know where you're going."

He tells me he did not vote in general elections until Jeremy Corbyn first ran in 2017: "His manifesto presented me with a genuine choice for the first time." I ask him what he thinks of the rise of black politicians such as Kemi Badenoch who, when we met, had just announced that she was running for Tory party leader. He shakes his head. "These people are not representative of the black population. They are part of the black elite and their sense of solidarity is with the rich. They do not have any sense of solidarity with black people."

After our meeting, I walk down Raiton Road, where I too used to live in the 1980s, taking in the inevitable changes. The Hamilton Arms, the local we shared back then, is now a supermarket. The all-night grocery-cum-off-licence that once stood on Brixton's notorious "frontline" is now a minimalist cafe serving fresh-roasted coffee to the young professionals who have colonised the leafy sidestreet. The Rastas and the riots seem so distant as to be a mirage.

Blessedly, the Methodist church and youth club where Linton Kwesi Johnson gave his first live performances is still standing. And the building that was *Race Today's* office is now the Brixton Advice Centre, its windows bearing portraits of Johnson and his fellow activists. Round here, even amid all the changes, he remains a local and a legend. "If any young artists need to know about longevity and integrity, he is the one to look to," says Steve McQueen of Johnson's singular status in the British black community. "He knew his path and he walked it. His words are still relevant and that reggae bass is still vibrating."

Selected Poems by Linton Kwesi Johnson is published by Penguin (£9.99). To order a copy for £9.29 go to guardianbookshop.com or call 020-3176 3837

Science Tech

Ideas, analysis, gadgets and beyond

Sting in the tail

Any attempt to construct a comprehensive map of animal communication will need to incorporate non-vocal phenomena, such as the “waggle dances” of honey bees.

Caw values

Hawaiian crows are well known for their use of tools but are also believed to have a particularly complex set of vocalisations. Keeping this “language” alive could prove vital to their proposed reintroduction to the wild.

Can AI really help us talk to the animals?

A California-based organisation wants to harness machine learning to decode communication across the entire animal kingdom. But the approach has its doubters.
Zoë Corbyn reports

A dolphin handler makes the signal for “together” with her hands, followed by “create”. The two trained dolphins disappear underwater, exchange sounds and then emerge, flip on to their backs and lift their tails. They have devised a new trick of their own and performed it in tandem, just as requested. “It doesn’t prove that there’s language,” says Aza Raskin. “But it certainly makes a lot of sense that, if they had access to a rich, symbolic way of communicating, that would make this task much easier.”

Raskin is the co-founder and president of Earth Species Project (ESP), a California non-profit group with a bold ambition: to decode non-human communication using a form of artificial intelligence (AI) called machine learning, and make all the knowhow publicly available, thereby deepening our

connection with other living species and helping to protect them. A 1970 album of whale song galvanised the movement that led to commercial whaling being banned. What could a Google Translate for the animal kingdom spawn?

The organisation, founded in 2017 with the help of major donors such as LinkedIn co-founder Reid Hoffman, published its first scientific paper last December. The goal is to unlock communication within our lifetimes. “The end we are working towards is, can we decode animal communication, discover non-human language,” says Raskin. “Along the way and equally important is that we are developing technology that supports biologists and conservation now.”

Understanding animal vocalisations has long been the subject of human fascination and study. Various primates give alarm calls that differ according to predator; dolphins address one

another with signature whistles; and some songbirds can take elements of their calls and rearrange them to communicate different messages. But most experts stop short of calling it a language, as no animal communication meets all the criteria.

Until recently, decoding has mostly relied on painstaking observation. But interest has burgeoned in applying machine learning to deal with the huge amounts of data that can now be collected by modern animal-borne sensors. “People are starting to use it,” says Elodie Briefer, an associate professor at the University of Copenhagen who studies vocal communication in mammals and birds. “But we don’t really understand yet how much we can do.”

Briefer co-developed an algorithm that analyses pig grunts to tell whether the animal is experiencing a positive or negative emotion. Another, called DeepSqueak, judges

whether rodents are in a stressed state based on their ultrasonic calls. A further initiative plans to use machine learning to translate the communication of sperm whales.

Yet ESP says its approach is different, because it is not focused on decoding the communication of one species, but all of them. While Raskin acknowledges there will be a higher likelihood of rich, symbolic communication among social animals – for example primates, whales and dolphins – the goal is to develop tools that could be applied to the entire animal kingdom.

The “motivating intuition” for ESP, says Raskin, is work that has shown that machine learning can be used to translate between different, sometimes distant human languages – without the need for any prior knowledge.

This process starts with the development of an algorithm to represent words in a physical space. In this many-dimensional geometric

Deep dive

Dolphins use clicks, whistles and other sounds, as well as non-verbal gestures, to communicate. But what are they – and other types of cetaceans – actually saying?

Happy as a pig

Earlier this year, Elodie Briefer and colleagues published a study of pigs' emotions based on their vocalisations. 7,414 sounds were collected from 411 pigs in a variety of scenarios. Heart rate and behaviour were also considered.

representation, the distance and direction between points (words) describes how they meaningfully relate to each other (their semantic relationship). For example, “king” has a relationship to “man” with the same distance and direction that “woman” has to “queen”. (The mapping is not done by knowing what the words mean but by looking, for example, at how often they occur near each other.)

It was later noticed that these “shapes” are similar for different languages. And then, in 2017, two groups of researchers working independently found a technique that made it possible to achieve translation by aligning the shapes. To get from English to Urdu, align their shapes and find the point in Urdu closest to the word's point in English. “You can translate most words decently well,” says Raskin.

ESP's aspiration is to create these kinds of representations of animal communication – working on both individual species and many species at once – and then explore questions such as whether there is overlap with the universal human shape. We don't know how animals experience the world, says Raskin,

but there are emotions, for example grief and joy, it seems some share with us and may well communicate about with others in their species. “I don't know which will be the more incredible – the parts where the shapes overlap and we can directly communicate or translate, or the parts where we can't.” He adds that animals don't only communicate vocally. Bees, for example, let others know of a flower's location via a “waggle dance”. There will be a need to translate across different modes of communication too.

ESP's roadmap involves solving a series of smaller problems necessary for the bigger picture to be realised. This should see the development of general tools that can help researchers trying to apply AI to unlock the secrets of species under study.

For example, ESP recently published a paper (and shared its code) on the so called “cocktail party problem” in animal communication, in which it is difficult to discern

which individual in a group of the same animals is vocalising in a noisy social environment.

“To our knowledge, no one has done this end-to-end detangling [of animal sound] before,” says Raskin. The AI-based model developed by ESP, which was tried on dolphin signature whistles, macaque coo calls and bat vocalisations, worked best when the calls came from individuals that the model had been trained on; but with larger datasets it was able to disentangle mixtures of calls from animals not in the training cohort.

Another project involves using AI to generate novel animal calls, with humpback whales as a test species. The novel calls – made by splitting vocalisations into micro-phonemes (distinct units of sound lasting a hundredth of a second) and using a language model to “speak” something whale-like – can then be played back to the animals to see how they respond. If the AI can identify what makes a random change versus a semantically meaningful one, it brings us closer to meaningful communication, explains Raskin. “It is having the AI speak the language, even though we don't know what it means yet.”

A further project aims to develop an algorithm that ascertains how many call types a species has at its command by applying self-supervised machine learning, which does not require any labelling of data by human experts to learn patterns. In an early test case, it will mine audio recordings made by a team led by Christian Rutz, a professor of biology at the University of St Andrews, to produce an inventory of the vocal repertoire of the Hawaiian crow – a species that, Rutz discovered, has the ability to make and use tools for foraging and is believed to have a significantly more complex set of vocalisations than other crow species.

Rutz is particularly excited about the project's conservation value. The Hawaiian crow is critically endangered and only exists in captivity, where it is being bred for reintroduction to the wild. It is hoped that, by taking recordings made at different times, it will be possible to track whether the species's call repertoire is being eroded in captivity – specific alarm calls may have been lost, for example – which could have consequences for its reintroduction; that loss might be addressed with intervention.

Meanwhile, another project seeks to understand the functional meanings of vocalisations. It is being pursued with the laboratory of Ari Friedlaender, a professor of ocean sciences at the University of California, Santa Cruz. The lab studies how wild marine mammals, which are difficult to observe directly, behave underwater and runs one of the world's largest tagging programmes. Small electronic “biologging” devices attached to the animals capture

their location, type of motion and even what they see (the devices can incorporate video cameras). The lab also has data from strategically placed sound recorders in the ocean.

ESP aims to apply self-supervised machine learning to the tag data to automatically gauge what an animal is doing, then add the audio data to see whether functional meaning can be given to calls tied to that behaviour. This technique will be applied to humpback whale data initially – the lab has tagged several animals in the same group so it is possible to see how signals are given and received.

But not everyone is as gung ho about the power of AI to achieve such grand aims. Robert Seyfarth is a professor emeritus of psychology at University of Pennsylvania who has studied social behaviour and vocal communication in primates in their natural habitat for more than 40 years. While he believes machine learning can be useful for some problems, such as identifying an animal's vocal repertoire, there are other areas, including the discovery of the meaning and function of vocalisations, where he is sceptical it will add much.

The problem, he explains, is that while many animals can have sophisticated, complex societies, they have a much smaller repertoire of sounds than humans. The result is that the exact same sound can be used to mean different things in different contexts and it is only by studying the context – who the individual calling is, how are they related to others, where they fall in the hierarchy, who they have interacted with – that meaning can hope to be established. “I just think these AI methods are insufficient,” says Seyfarth. “You've got to go out there and watch the animals.”

There is also doubt about the concept – that the shape of animal communication will overlap in a meaningful way with human communication. Applying computer-based analyses to human language, with which we are so intimately familiar, is one thing, says Seyfarth. But it can be “quite different” doing it to other species. “It is an exciting idea, but it is a big stretch,” says Kevin Coffey, a neuroscientist at the University of Washington who co-created the DeepSqueak algorithm.

Raskin acknowledges that AI alone may not be enough to unlock communication with other species. But he refers to research that has shown many species communicate in ways “more complex than humans have ever imagined”. The stumbling blocks have been our ability to gather sufficient data and analyse it at scale, and our own limited perception. “These are the tools that let us take off the human glasses and understand entire communication systems,” he says.

“*Animals don't only communicate vocally. There will be a need to translate across different modes of communication*”

SCIENCE PHOTO LIBRARY/ALAMY; SIBERG VERO/ALAMY; ISEKHIMISTER/GETTY/ISTOCKPHOTO; MINDEN PICTURES/ALAMY

Why wet-bulb temperature is a real hot potato

Scientists around the world think we need to pay urgent attention to a measure of heat and humidity that is edging closer to the limits of human survivability, writes Jocelyn Timperley

In March, April and May this year, India and its neighbours endured repeated heatwaves that exposed more than a billion people to dangerously hot conditions.

India broke several temperature records. The warmest March in more than a century was recorded across the country and a new high of more than 49C was hit in Delhi in May.

Record-breaking heat has also been recorded elsewhere this year, including the UK, which smashed its previous record by an incredible 1.6C, reaching more than 40C. Portugal reached 47C on the 21st of this month, the hottest July day on record, while several places in France recorded new highs.

These heatwaves have reignited the debate about how we can protect people from rising temperatures – and how high we can stand them to go. But the headline figures do not give the whole story when it comes to the impact of high temperatures on humans, because humidity, which is not factored into these figures, plays a huge role in how we actually experience heat.

Recent research has found that we may actually already be

neering the threshold values for human survivability of temperature and humidity for short periods in some places of the world – a measure known as the “wet-bulb” temperature – and that this threshold may actually be far lower than previously thought.

What does wet-bulb temperature mean?

Wet-bulb temperature (WBT) combines dry air temperature (as you’d see on a thermometer) with humidity – in essence, it is a measure of heat-stress conditions on humans.

The term comes from how it is measured. If you slide a wet cloth over the bulb of a thermometer, the evaporating water from the cloth will cool the thermometer down. This lower temperature is the WBT, which cannot go above the dry temperature. If humidity in the surrounding air is high, however – meaning the air is already more saturated with water – less evaporation will occur, so the WBT will be closer to the dry temperature.

“The [wet-bulb] temperature reading you get will actually change depending on how humid it is,” says Kristina Dahl, a climate scientist at the Union of Concerned Scientists. “That’s the real purpose, to measure how well we’ll be able to cool ourselves by sweating.”

Humidity and temperature are not the only things that affect a person’s body temperature: solar radiation and wind speed are other factors. But WBT is especially important as a measure of indoor environments, where deaths often occur in heatwaves,



says W Larry Kenney, a physiology professor at Penn State University.

When do wet-bulb temperatures get dangerous?

Concern often centres on the “threshold” or “critical” WBT for humans, the point at which a healthy person could survive for only six hours. This is usually considered to be 35C, approximately equivalent to an air temperature of 40C with a relative humidity of 75%. (At the UK’s 19 July peak temperature, relative humidity was around 25% and the wet-bulb temperature about 25C.)

Humans usually regulate their internal body temperature by

sweating, but above the threshold wet-bulb temperature, we can no longer cool down this way, leading our body temperature to rise steadily. This essentially marks a limit to human adaptability to extreme heat – if we cannot escape the conditions, our body’s core can rise beyond the survivable range and organs can start failing.

The oft-cited 35C value comes from a 2010 theoretical study. However, research co-authored by Kenney this year found that the real threshold our bodies can tolerate could be far lower. “Our data is actual human subject data and shows that the critical wet-bulb temperature is closer to 31.5C,” he says.

Bill McGuire, director of the Benfield UCL Hazard Research Centre in the UK, says if the new finding is true, we are in “a whole new ball game” when it comes to extreme heat. “The numbers of people exposed to potentially deadly combinations of heat and humidity across the world would be vastly higher than previously thought.”

It is important to note that heat gets dangerous for many people far below the threshold WBT.

Where will the wet-bulb threshold be passed?

In a global context, the UK is a relatively low-risk area for wet-bulb extremes – it has rarely

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Women cover themselves to escape the heat in Allahabad, Uttar Pradesh, India, June this year. Ritesh Shukla/NurPhoto/Rex/Shutterstock

reached above 28C so far. “My personal feeling is that a wet-bulb temperature of 35C would not be possible in the UK, although 31C may well be later in the century,” says McGuire. “Then again, the Met Office certainly didn’t expect 40C [dry temperature] heat in 2022.”

The risk of passing the WBT threshold is larger elsewhere, however. One 2015 study concluded extremes are likely to approach and exceed 35C in the region around the Arabian Gulf towards the end of the century if greenhouse gas emissions are not reined in, posing questions for human habitability there.

In 2020, research found that some coastal subtropical locations have already experienced WBTs of 35C, albeit only for a few hours.

“Previous studies projected that this would happen several decades from now, but this shows it’s happening right now,” said lead author Colin Raymond, a climate scientist at Nasa’s Jet Propulsion Laboratory. “The times these events last will increase and the areas they affect will grow in direct correlation with global warming.”

The study also found that globally, the number of times that a WBT of 30C was reached – still considered an extreme humidity and heat event – more than doubled between 1979 and 2017. There were about 1,000 occurrences of a 31C WBT, and about a dozen above 35C, in Pakistan, India, Saudi Arabia, Mexico and Australia.

One important question is how temperature rises because of the climate crisis correlate with rises in WBT extremes. A study last year found that the maximum WBT in the tropics will rise by 1C for each 1C of average warming. This means limiting global heating to 1.5C above the pre-industrial era would prevent the majority of the tropical area – where 40% of the global population lives – from reaching the survival limit of 35C, the paper said.

Heatwaves are worsening many times faster than any other type of extreme weather because of the climate crisis. Scientists estimate that it made the India and Pakistan heatwave 30 times more likely. As another paper put it, asking whether today’s most impactful heatwaves could have occurred in a pre-industrial climate is “fast becoming an obsolete question”.

Instead, as heatwaves begin affecting more people’s lives more frequently, the question of what we can do about them is becoming ever more important. As the world sees the deadly mix of high humidity and high temperature more and more often, this could ultimately mean that some places simply become too hot to live in, opening up the need for migration pathways to enable millions of people to get away from their home areas.

The networker

John Naughton



As Microsoft did before it, Meta is taking arms against a sea of troubles

The great thing about history is that it often repeats itself – though not necessarily as Marx envisaged it. Here’s a story about the tech industry that illustrates the point.

Act one begins in the spring of 1993, when Marc Andreessen and Eric Bina released the first graphical browser for the emerging world wide web. They called it Mosaic and it was a runaway success because it was the thing that enabled ordinary people to understand what this internet thingy was for. In 1994, Andreessen and Jim Clark set up a company that eventually became Netscape and in October that year released a new, improved browser called Netscape Navigator, which in three months had 75% of the nascent browser market. In August 1995, Netscape went public in a frenzied IPO that triggered the first internet boom.

As their company thrived, Andreessen and co started to muse about an even brighter prospect. If web browsers really were the future, they reasoned, and since the operating system (OS) of a PC was effectively just a life-support system for a browser, who needed a complex and expensive OS such as Microsoft’s MS-DOS?

At this point, Bill Gates, Microsoft’s co-founder and CEO, woke up. For Microsoft’s core assets were its world-dominant OS and the Office software suite that ran on it. Accordingly, on 26 May 1995, he issued what came to be known as his “Pearl Harbor” memo to all staff about the “internet tidal wave” and how Netscape’s increasing dominance of it represented an existential threat for Microsoft. “One scary possibility being discussed by internet fans,” he wrote, “is whether they should get together and create something far less expensive than a PC which is powerful enough for web browsing.” His conclusion: Microsoft needed to turn on a dime to face the threat: “We need to move all of our internet value... into Windows 95 itself as soon as we possibly can with a major goal to get OEMs [ie PC manufacturers] shipping our browser preinstalled.”

The clear aim was to destroy Netscape by giving all PC owners a free Microsoft browser built in and it succeeded. But it also nearly destroyed Microsoft, because it triggered an antitrust suit that went within a hair’s breadth of breaking up the company.



Bill Gates at the Windows 95 launch event in August 1995, the month of Netscape’s successful IPO. AP; Sophie Bassouls/Sygma/Getty

What I’m reading

John Naughton’s recommendations

Poor laws

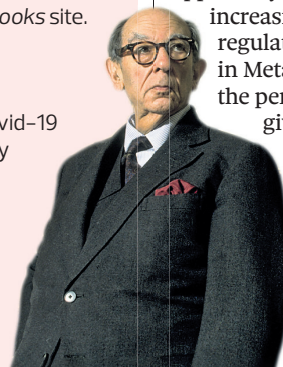
If you tend to assume that barristers are always wealthy professionals, then a post by Joanna Hardy-Susskind on the Law and Policy blog might give you pause. It certainly had that effect on me.

Hitch up

Moderation or Death, Christopher Hitchens’s magisterial 1998 review of Michael Ignatieff’s biography of Isaiah Berlin (right), is on the *London Review of Books* site.

Permanent pandemic

Endemic Covid-19 Looks Pretty Brutal is a sobering *New York Times* piece by David Wallace-Wells.



For act two of our cautionary tale, we need to spool forward to the present. Meta (né Facebook) has enjoyed the same kind of global dominance in the field of social networking as Microsoft once had in the PC market. But now it seems to have twigged that it could be facing, if not an existential threat, then very serious problems.

Of these, the biggest is probably TikTok, the Chinese-owned, video-hosting platform to which young users are stampeding from Instagram. But the list of other headaches is intimidating too. They include: the fact that Apple’s decision to enable iPhone users to turn off tracking has slashed Meta’s ability to profit from them; the plunge in Meta’s market cap from \$1.1tn to \$450bn (£375bn) in 10 months; quarterly profits are down for the second consecutive quarter; revenues likewise; the ballooning costs of Zuckerberg’s crackpot bet on the metaverse project (the hardware division of which apparently lost \$3bn last quarter);

increasing interest from regulators and governments in Meta’s business practices; the persistent bad smell given off by Facebook’s incessant problems with privacy, toxic content and misinformation; and, to cap it all, there’s a global recession coming that is (rightly) obsessing the company’s CEO.

There are signs that some of these problems are beginning to bite. Meta has dramatically reduced its recruitment of engineers – down from 10,000 a year to 6,000 – for example. And it’s been making panicky changes to core products. Instagram is morphing from a photo platform to one that privileges short-form videos – just like TikTok. The older people who increasingly seem to constitute Facebook’s core users are now being offered two options for their news feeds: one a “discovery” tab that provides an algorithmically curated feed of items from all over the world, the other a chronological list of posts by their friends. Less dramatic (but perhaps more revealing) are small changes to the perks enjoyed by employees: no more free laundry or dry-cleaning services, for example. Or the fact that starting time for free dinners has been moved back from 6pm to 6:30pm!

But perhaps the clinching clue that Mr Zuckerberg has reached his “Pearl Harbor” moment is the fact that he summoned Meta executives from all over the world to a rapidly organised meeting in San Francisco earlier this month. Before they turned up, they were required to read a discourse from their boss. But unlike the 5,584-word memo that Bill Gates used to wake up his colleagues, Zuckerberg’s executives had to sweat their way through a 122-page slide deck on “operating with increased intensity”. It’s almost enough to make one feel sorry for them. Almost.

Kitty
Empire

Phoebe Bridgers

O2 Academy Brixton, London SW9

*Adored LA singer-songwriter Phoebe Bridgers pairs references to the male rock pantheon with *Roe v Wade* in a magnetic set that cries out for headline billing*

Five years ago, the festival industry, prone to hand-wringing about where younger headline acts might spring from, pledged to redress the gender imbalance across their lineups. Strides have been made, notably at Latitude and Glastonbury, with a handful of smaller festivals either achieving parity or narrowing the gap substantially. A recent survey, however, found that in the UK this summer, a paltry 13% of festival headliners were female, which is just one of the many things in the world right now that makes you want to head-butt a bass bin in impotent fury.

It's not like an indie rock phenomenon hasn't been snowballing right under festival bookers' noses. This summer, she has already wowed crowds at Glastonbury and Latitude. But poised in the wings, waiting for her closeup, is Phoebe Bridgers, a four-time Grammy-nominated artist who has just swiftly sold out four nights at Brixton's generously proportioned Academy (that's in the region of 19,600 tickets) as part of an extended European tour that included opening for the Rolling Stones in Hyde Park. Her merch queue clogs up the entire foyer, upstairs and down. Her singing – winsome, numinous, but tough at the same time – is often drowned out by the word-perfect crowd.

After making waves with her debut, 2017's *Stranger in the Alps*, Bridgers's second outing, *Punisher*, hit hard on release in long-ago 2020. It has only kept growing in significance, appearing on virtually every albums of the year list in 2020 and winning the LA native celebrity endorsers. Elton John said he'd "hit someone" if she didn't win a Grammy; Taylor Swift has been effusive in her praise of Bridgers – and collaborated with her.

Pop artist of the week

A truth-telling phenomenon



Bridgers's very newest song, *Sidelines*, is a subtle slow-burner about the anaesthetic of depression wearing off in the face of love. It came lashed to the soundtrack for the TV serialisation of *Conversations With Friends*, based on the Sally Rooney novel. Stepping out with the star of *Normal People*, Paul Mescal, only adds to the quality-zeitgeist swirl around her.

Pretty much every Bridgers gig since *Roe v Wade* was overturned has found the singer talking about her own experience of abortion, furious at the impact on marginalised women who can't afford to circumvent restrictions in their home states. Tonight is no exception. The "voice of a generation" tag is one that is probably thrown about too liberally, but in an era in which female anomie and solo female singer-songwriters are forces in the ascendant, Bridgers very much has her foot on the monitor of the well-turned melodic confessional.

"I'm actually pretty positive," she quips, making it clear that

fetishising mental ill-health is not her intention in the introduction to *Funeral*, a song that nailed on Bridgers's "sad girl" maven status. ("Jesus Christ," it goes, "I'm so blue all the time.")

She grabs an adoring audience by the lapels from the off tonight with *Motion Sickness*, an old song about her power-imbalanced relationship with alt country singer Ryan Adams, 20 years her senior, who provided an "in" to the industry, but at a price. Shortly after comes a crowd-pleaser off *Punisher*: *Kyoto* is a breezy tune in which Bridgers, on tour in Japan, ponders her vexed relationship with her unimpressive father. She dedicates the song to the dads in the audience – a fan subset whose number is greater than you might have expected.

For all the generational sadness that fuels her songs, there's a lot going on in Bridgers's body of work that leaps demographics. With a wink, her tour is called the *Reunion* tour, a reference to old bands getting back together. She often hitches her



Her singing – winsome, numinous, but tough at the same time – is often drowned out by the word-perfect crowd

melodies to churning guitars that locate her firmly in the indie rock continuum; the excellent trumpet work by JJ Kirkpatrick adds a stately lushness tonight, fleshing out her sound. Bridgers's grasp of the wider rock canon percolates away in the background. Her songs are very contemporary, but many old dudes are here in cameo. On the lovelorn *Moon Song*, her characters agree about Eric Clapton and argue over John Lennon. On *Smoke Signals*, she references the Smiths' *How Soon Is Now?*, the death of David Bowie and Thom Yorke (indirectly).

But Bridgers's devotion to this male pantheon is not total or blind. When she theatrically smashed a guitar on *Saturday Night Live* in 2021 and David Crosby sniffed his disapproval, she was quick to call him a "little bitch" on Twitter, where she has long been a witty and sincere presence.

Bridgers's devotion to Elliott Smith, the cult singer-songwriter who took his own life in 2003, does provide a bass-note thrum

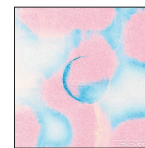
Hot tracks



Ms Banks
Favourite Girl
Ms Banks plays the players at their own game in this sinuous flex about her many international love interests.



Sampa the Great
Bona
An elegant, bass-heavy banger fusing kwaito and amapiano styles, influenced by the rapper's childhood in Botswana.



Harry Stone
Easy
Soulful choirboy vocals and ghostly electronics slow dance around each other at the English newcomer's command.

Albums



Maggie Rogers
Surrender
(Polydor)

The sound of an artist genuinely freeing themselves is never less than riveting. During the pandemic, Maggie Rogers moved in with her parents in Maine after the burnout from touring her debut album, 2019's folk-R&B confection *Heard It in a Past Life*, and becoming a Grammy-nominated breakthrough artist. She enrolled at Harvard, reconnected with herself and then – that greatest signifier of rebirth – she cut off all her hair.

Second album *Surrender* is just that: a freshly cropped Rogers channelling anthemic 90s rock-chick and giving in to intensity, recorded between her home city, New York, and in the UK with Kid Harpoon (Harry Styles, Florence Welch). Songs such as *That's Where I Am* are clean and punchy like Sheryl and Shania, though Rogers dips this in alt-rock on the excellent *Honey* and the Placebo-like promise of *Want Want*. Throughout, she gives an exceptional vocal performance, urgent and belting, especially on *Shatter*, a turbo-charged, Haim-style ripper.

Occasionally this can leave you longing for something less overblown, but this is Rogers 2.0: dancing sweatily in NYC karaoke bars and singing lines such as “sucking nicotine down my throat/ thinking of you giving head”. Letting rip suits her.

Kate Hutchinson

Orbital
30 Something
(Orbital Recordings Ltd)

Maybe no one will believe the Hartnoll brothers next time they say they're going to split up again, having now played at least two “last ever” gigs. No matter. As electronic dance duo Orbital, Paul and Phil Hartnoll presided over the birth

of British rave culture, and they've earned the right to as many victory laps as they like. Almost 33 years on from gamechanging debut single *Chime*, this three-hour celebration rifles through their 1990s catalogue, tweaking it to today's dancefloors for their latest tour.

Much of it is pretty dispensable, with new songs *Smiley* and *Acid Horse* generic and lacklustre, offering little of the gift for transcendent melody twined around tough beats that made Orbital so iconic. Fortunately, the tour-ready updates of *Chime*, *Impact* (The Earth Is Burning) and *Halcyon + On + On* are much more engaging, and a trippy, strung-out Belfast rivals the original for quality. The remix discs advertise their decent taste in collaborators, with *Logic1000*, David Holmes and Brazilian techno powerhouse Anna delivering solid reworks. Shame, though, that there are five takes on Belfast, yet no room for new versions of the brothers' stupefyingly pretty classics *Lush 3* and *Kinetic*. **Damien Morris**

Hayley Kiyoko
Panorama
(Atlantic)

Hayley Kiyoko has had a meandering journey to her second album. Starting out in 2007 as part of the pop-R&B group the Stunners, who supported Justin Bieber on his debut tour in 2010, she went on to star in a series of teen TV movies, crowdfund a solo EP in 2013 and eventually release her debut album, *Expectations*, in 2018. Establishing her as one of the few openly queer female artists in pop, *Expectations* had the air of a landmark release, playfully referencing Kiyoko's sexuality on the earworming, club-ready Kehlani feature *What I Need*, and finding fiery indignation in *He'll Never Love You* (HNLY).

After four years away, Kiyoko's return with *Panorama* is altogether flatter. While the single *For the Girls* riffs on the same, bass-forward

energy of *What I Need*, its endless refrain makes it blandly repetitive, despite running at under three minutes. The record's 12 other tracks manage an equally thin, synthetic production style: Kiyoko singsongs over a minimal beat on *Flicker Start*; Luna trades off monotonous vowel sounds; and *Sugar at the Bottom* dissipates into a predictable hook.

Where *Expectations* saw Kiyoko taking space to explore her own voice, *Panorama* feels like a leap backwards, trading personality for affectless tracks that faded into the background. **Ammar Kalia**

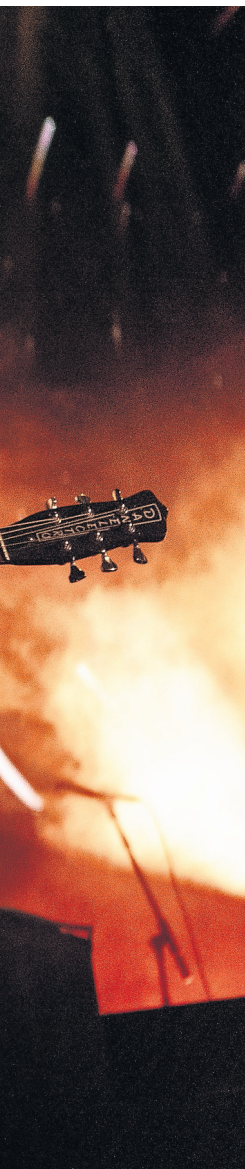
Art Themen/Dave Barry Quartet
Hanky Panky
(Trio)

Last-minute arrangements sometimes turn out lucky. Drummer Dave Barry was booked for a recording session that was cancelled. He had wanted to record with saxophonist Art Themen for some time and grabbed the cancelled date. Themen was free, and so were their first choices, pianist Gareth Williams and bassist Dave Green. This is the result. The eight tracks are a mixture of numbers composed by jazz musicians and a few old songs that have drifted into the jazz repertoire, but here the treatment is looser and more inventive than the usual parade of solos. We often hear just piano and bass, for instance, or saxophone and piano.

The variety, not only of sound but of atmosphere and mood, is remarkable. The title piece, by Dexter Gordon, has Themen buzzing about its simple melody like a mischievous bee, whereas Williams's striking facility with time shows that it doesn't have to be simple at all. Ellington's *Prelude to a Kiss* manages to be effortlessly Ellingtonian without imitating him and, for me, is the best of a very good bunch. All done in one day!

Dave Gelly

'Originality and immediacy': Phoebe Bridgers at the O2 Brixton Academy. Photograph by Andy Hall/the Observer



throughout. She multitracks her vocals, like Smith did. On *Punisher's* title track, she imagines how she would have stalked Smith, becoming one of those over-ardent superfans that artists have to politely placate or risk being labelled jerks. None of this detracts from the originality and immediacy of Bridgers's warm, keyboard-enhanced sound tonight. The band are dressed as skeletons (a goofy, spooky Bridgers feature), while Bridgers herself is in a cream suit whose waistcoat features a tasselled design of ribs. The songs' sadness is very much offset by the cleverness of the pop-up-book stage set. During the cathartic finale – *I Know the End* – Bridgers is joined by her support act, Sloppy Jane, and the 1975's Matt Healy, screaming as the backdrop visuals burn up.

Bridgers did headline a small London festival, *Mirrors*, in 2018. She is due to headline a small festival in Iowa next month. But there are bigger, more parched fields crying out for her incisive singalongs and clear-eyed truth-telling.



One to watch

DC Gore

The newly solo Dominic Gore, formerly of Little Cub, creates warm, Pet Shop Boys-influenced synthpop with the focus on suburbia

Despite both of his parents being musicians, it wasn't until his mother died when he was in his early 20s that Dominic Gore tried his hand at songwriting, realising that he was the only one who had the words to describe precisely how he felt. “I just wrote this song to perform because I didn't really know what else to do,” he says. “And then afterwards it was like: ‘OK, I'm a songwriter now: that's what I do.’” He honed those songwriting chops in London three-piece Little Cub, only embarking on a solo career when they disbanded last year.

Gore's blend of warm, at times euphoric synthpop and live instrumentation owes much to Pet Shop Boys, a touchstone for him since

he heard *Discography* as a child. His upbringing in an unspecified M25 dormitory town, meanwhile, has led to a fascination with suburbia (particularly “all the sort of weird shit that happens there with people just living to procreate”, he has said). This has informed his lyrics and earned him comparisons to Jarvis Cocker. Elsewhere, as on *I Like You*, he can be as archly funny as Stephin Merritt. He might have come late to songwriting, but he's making up for that now.

Phil Mongredien

All These Things is out now on Domino. DC Gore tours the UK from 29 October to 16 November, starting in Manchester

Film of the week

Like father, like son

Mark
Kermode

Hit the Road

(94 mins, 12A) Directed by Panah Panahi; starring Hassan Madjooni, Pantea Panahiha, Amin Simiar, Rayan Sarlak

Iranian director Panah Panahi juggles joy, heartbreak and surreal humour in a road movie his imprisoned father would be proud of

Earlier this month, the irrepressible Iranian film-maker Jafar Panahi found himself detained in Tehran and facing six years in jail. It's the latest move in a long and largely fruitless campaign by the Iranian authorities to silence an artist who continues to be an international beacon of inspiration – not least to his son, Panah Panahi, who worked on his father's most recent films, and who here makes his own triumphant feature debut as writer and director.

We meet the stars of *Hit the Road* in the borrowed car in which they will spend much of the film. Hassan Madjooni is the outwardly grouchy Dad, wrestling toothache and a broken leg, the authenticity of which is slyly doubted by Pantea Panahiha's quietly exasperated but endlessly loving Mum. In the driver's seat is their elder son (Amin Simiar), who is apparently on his way to get married, but whose real purpose

will be only gradually revealed. And then there's the younger brother, a six-year-old whirling dervish played by Rayan Sarlak who leaps around the car like an untrained puppy (the family's actual dog, Jessy, is quietly ailing in the rear), and whose babbling observations on life, the universe and everything drive his family to distraction, but also remind us of Psalm 8:2: "Out of the mouths of babes and sucklings hast thou ordained strength."

"We're being followed," observes Mum early on, establishing an underlying air of tension and paranoia about this family pilgrimage, a clandestine venture that we learn has already cost them much ("we lost our house and sold our car"). Later on they will meet a motorcyclist whose face is hidden by a sack, a potentially terrifying encounter that is utterly punctured by the six-year-old's observation that he looks like Batman's arch

'Gorgeously fanciful exchanges': Hassan Madjooni and Rayan Sarlak in Hit the Road.

enemy, Scarecrow. The Dark Knight will, in fact, feature prominently in the en route conversation, not least during a gorgeously fanciful exchange between father and son on the depreciating value of a scratched Batmobile, provoking hilarity as they imagine Bruce Wayne weeping because his beloved car is now worth only \$500m!

It's one of many superbly judged moments in which Panahi's deceptively light-touch film hits



Hot off the press this month

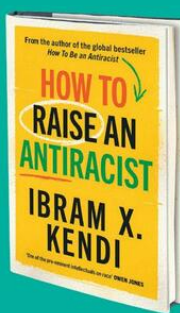
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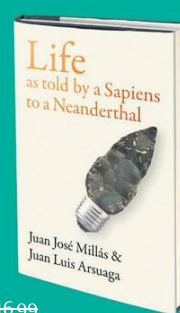
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And the rest

Wendy Ide



Thirteen Lives

(147 mins, 12A) Directed by Ron Howard; starring Viggo Mortensen, Colin Farrell, Joel Edgerton (in selected cinemas/on Amazon Prime from Friday)

On 23 June 2018, 12 members of a Thai junior football team and their coach became trapped deep in the Tham Luang Nang Non cave system by rising flood water. And if you don't know what happened next, you must have been living in your own personal cave during the 18-day search-and-rescue operation. But despite the fact that we all know the outcome, and that it's the third film in as many years to tell the story, Ron Howard's account of the drama is compulsively watchable and breathlessly tense.

This version of the events, which stars Viggo Mortensen as laconic British cave diver Rick Stanton and Colin Farrell as his biscuit-hoarding fellow expert John Volanthen, follows the Bafta-nominated 2021 documentary *The Rescue*. But while both films are essentially telling the same story, there's a marked difference in tone. *Thirteen Lives* is sober, efficient and even-handed where *The Rescue* has a tendency towards strident scoring and emotional engineering.

Howard's skilful, unshowy handling of events belies just how complex an undertaking this is as a piece of storytelling. The cave divers are key figures, but the film also follows the contribution of Thai groundwater specialist Thanet Natisri (Nophand Boonyai). It weaves in the Thai navy Seals, the children's families, and touches on the political backdrop. The rescue, *Thirteen Lives* stresses, was a team effort; and likewise this thrilling piece of film-making. Plaudits are due to cinematographer Sayombhu Mukdeeprom and to the entire sound department for crushing the very air out of the cinema with an unbearably claustrophobic array of sub-aqua sound design.

Joyride

(94 mins, 15) Directed by Emer Reynolds; starring Olivia Colman, Charlie Reid, Lochlann O'Mearáin

Some women embrace the wonders and the challenges of new motherhood with open arms and hearts. Others make plans to give away their newborn to someone more in tune with the whole parenting lark and book themselves a flight to Lanzarote to recuperate in a sea of vodka. Joy (Olivia Colman) falls into the latter camp. But her plan hits a snag when her taxi is stolen by 12-year-



Colin Farrell, Paul Gleeson and Thira Chutikul in the 'breathlessly tense' *Thirteen Lives*. Metro Goldwyn Mayer Pictures/PA

DC League of Super-Pets

(105 mins, PG) Directed by Jared Stern, Sam Levine; voices Dwayne Johnson, Kevin Hart, Kate McKinnon

Viewed from the first few days, the school summer holidays can look like a long, grinding haul of endless empty afternoons and abandoned art projects. With that in mind, there might come a point at which watching the abject *DC League of Super-Pets* may fleetingly seem like a good idea. But then, by the end of the holidays, poking cutlery into plug sockets might fleetingly seem like a good idea.

This animated spin-off posits that when the infant Superman was launched into space from the dying planet of Krypton, his puppy hitched a ride alongside him. Fast-forward, and the pair share everything, including super powers. But Superman's burgeoning romance with Lois Lane causes Krypto the Super-Dog (Dwayne Johnson) to momentarily take his eye off the squeaky pet toy, allowing a power-crazed, hairless guinea pig to wreak havoc on the city. It's formulaic, uninspired stuff, an artless, mirthless mess that leans heavily on the familiarity of the characters – Batman, Wonder Woman and others cameo – while also undermining the integrity of the DC universe.

For a list of far more engaging films for bored kids and teens, see Guy Lodge's streaming guide over the page.

The Deer King

(120 mins, 15) Directed by Masashi Ando, Masayuki Miyaji; voices Shin'ichi Tsutsumi, Hisui Kimura, Ryoma Takeuchi

The CV of Masashi Ando, who makes his directing debut with *The Deer King*, reads like a greatest hits list of Japanese animation. He worked alongside Hayao Miyazaki on Studio Ghibli titles including *Spirited Away* and *Princess Mononoke*; more recently, he was the animation director on Makoto Shinkai's anime hit *Your Name*.

It's not surprising, then, that *The Deer King* is a strikingly handsome work. But the clear lines of the elegant 2D animation are not matched by the mythic muddle of the storytelling, an exposition-heavy slog of warring factions, convoluted webs of enchantment and a deadly, wolf-borne pandemic for good measure.

that sweet spot between laughter and tears (the two elements are literally juxtaposed on screen). We understand that much is being hidden from the youngster – the dog's illness; his brother's true course – as we travel toward the border. Yet somehow we come to share his childish wonder at the mysteries of the world, causing him to kiss the ground and offer praise to the almighty at sublimely inappropriate moments.

Cinematographer Amin Jafari, whose extensive CV includes Jafar Panahi's *3 Faces*, lends a Kiarostami-esque sense of grandeur to the landscape, which changes from arid sands to verdant hills. In one superb twilight long shot, the players are tiny figures dwarfed by the vastness

“We're being followed,' says Mum early on, establishing an underlying air of tension

of the sky. Elsewhere, a thermal garment becomes a spacesuit as our down-to-earth characters slip into an intergalactic void, recalling an earlier conversation about Kubrick's *2001: A Space Odyssey*. “It's mesmerising,” says the older brother, sharing a moment of truthful intimacy with his mother. “Like Zen. It calms you down. Takes you deep into the galaxies.” (“Galaxies are full of wars,” retorts his mother. “How can it calm you down? I don't get you men.”) And then there are the interludes of musical fantasia, as car-bound karaoke mutates into fourth-wall-breaking lip-syncing of popular tunes by artists who have long since fled Iran.

At times I saw echoes of the comic pathos of Laurel and Hardy, both in a slapstick brush with a cyclist and in a beautifully deadpan riverside scene in which Dad struggles to impart all the fatherly knowledge he will soon be unable to deliver. “Whenever you kill a cockroach,” he tells his son, “don't throw him back in the toilet. Remember his parents sent him out in the world with lots of hope.” To which he then adds: “And stop whining in front of your mum. You break her heart.” It's that blend of heartbreak and joy, profundity and absurdity that is the key to this enchanting movie's magical spell.



Olivia Colman, top right, with Charlie Reid, 'saves the picture' in *Joyride*; French volcanologists Maurice and Katia Krafft in *Fire of Love*. BELOW *The 'mirthless' DC League of Super-Pets*. Vertigo Releasing; AP

old Mully (Charlie Reid) and she wakes to find herself halfway across County Kerry.

This odd-couple comedy road movie paints its characters in brushstrokes so broad you could land a jumbo jet on them, while the intrusively affable score lurches into every scene like a drunk with no concept of personal space. And yet Colman saves the picture, her thorny performance gradually revealing a well of pain.

Fire of Love

(93 mins, PG) Directed by Sara Dosa; featuring Katia Krafft, Maurice Krafft, Miranda July

Twisting cables of molten rock; billowing, doughy crusts; gaping mouths revealing churning guts of lava in an orange so vivid you can practically hear it. The remarkable footage accumulated by the French celebrity volcanologist couple Katia and Maurice Krafft captures the multiple, unpredictable personalities of the volcanoes they studied. But the way this lyrical documentary, operating in the intersection between science and poetry, tells it, the danger of the eruptions was part of the attraction. The closer Katia and Maurice got to the boiling earth, the more their curiosity grew stronger than their fear.

The film, as the over-ornate narration by Miranda July stresses, is a love story. But the romance goes three ways: between the gamine geochemist Katia, the ursine, showboating geologist Maurice and the volcanoes that united them. The film's approach skirts around the actual science of the Kraffts' work, but it does explore the psychology of a shared passion, of a couple who melted their boots together on smoking lava flows and danced by the craters in a confetti of volcanic bombs.



Streaming: family film special

Bambi, anyone?

As the long summer holidays stretch ahead, our critic picks the best that BBC iPlayer, Netflix, Disney+ and other streaming platforms have to offer for children and teens, from *Monsters, Inc* to *The Muppet Movie*, *Wolfwalkers* to *Wadja*

Guy
Lodge



You've survived the heatwave, perhaps already been away, and still the school holidays stretch languidly into September, demanding plans and playdates and activities to fill the slowed summer hours. Sitting the kids in front of the TV for hours on end obviously shouldn't be the only solution, but it needn't be as passive as all that. A family film marathon can be a cheerfully sociable use of shared time – not to mention a cheap one, for parents burnt out on repeat cinema trips to *Minions: The Rise of Gru*. But which streaming platforms will serve you best this summer? And how few of them can you get away with subscribing to? Allow me to break down the best they have to offer.

Disney+

The top option seems like a no-brainer: over the past century, Disney has evolved from a film studio into the key corporate influencer of childhood (and beyond, it seems, as adults' thirst for Disney-branded superhero entertainment shows no sign of abating). A perverse part of me wants to tell you that Disney+ isn't worth throwing monthly subscription fees into the coffers of a company that hardly needs the spare change. The more practical part sees how invaluable it is for parents of small children.

The highlights are obvious, beginning with the platform's near-complete library of animated features from the Disney and Pixar stables. Perhaps the kids will insist on watching *Frozen*, *Moana* and *Toy Story* for the 17th time; perhaps you can wield your parental nostalgia rights and try out a classic that's new to them. My own childhood loyalties compel me to plump for *The Little Mermaid*, though equally I've never seen a kid uncharmed by *The Jungle Book*. If you dare try *Bambi*, be mindful of the fact that it's exactly as laceratingly sad as you remember.

Should you be ready to move on to live action, large-scale musicals do the job just as well as

when they were the four-quadrant blockbusters of the 1950s and 1960s. Disney+ has the essential pair of Julie Andrews vehicles.

Mary Poppins, with its animated interludes, dash of teaching-moment suffragette politics and effectively bittersweet conclusion, is an ideal transitional film for young viewers, while *The Sound of Music* presents parents with a few more real-world complications to explain, but enough indelible songs and curtain-clad japery to make it all palatable.

Otherwise, the eternally endearing Muppets bridge the gap between juvenile whimsy and more grownup wit: Disney+ has 2011's fresh, bouncy reboot *The Muppets*, but also 1979's original *The Muppet Movie*, which plays just as spryly, and with more enduring songs. As for slightly older children willing to shed fantasy entirely, Robin Williams's nearly 30-year-old smash *Mrs Doubtfire* remains anticlarily funny and just rude enough, even if its gender politics haven't aged quite as well as the star's bravura performance. For quieter, thoughtful children, meanwhile, Mira Nair's *Queen of Katwe* is among the Mouse House's more underrated recent offerings. A stirring, kind-hearted true story of a Ugandan girl rising from poverty to international chess competitions, it's like a sunnily wholesome *Queen's Gambit*.

BBC iPlayer

For anyone unwilling to pay for Disney titles, the free BBC iPlayer has a couple of treats still on offer: Tom Holland's first (and best) two outings as Spider-Man – *Far from Home* and *Homecoming* – are on the platform's current film menu for the next two weeks, as is *Monsters, Inc* – still, for my money, one of the warmest and peppiest capers in the Pixar canon. Prefer to hit up the Beeb for more homegrown kids' fare? You're in luck: also on offer currently is Aardman Animations' droll prehistoric comedy *Early Man* – no classic, but even Aardman's boilerplate films have more character than most – and the original, still heart-lifting adaptation of *The Railway Children*,



particularly well timed if you've been on a family outing to see the likable sequel in cinemas.

Netflix

You can head to Netflix for the most deservedly beloved British family films of recent times. *Paddington* and *Paddington 2*, with their tender, visually inventive and occasionally riotous reinvention of Michael Bond's bear-out-of-water tales, might just be the cream of the streamer's children's movies – though there's a good deal to choose from, especially via their dedicated Netflix Kids platform. Netflix's in-house animation has been particularly impressive of late. Last year's zany *The Mitchells vs the Machines*, in which a dysfunctional family fights a robot apocalypse, was a clever, hyperactive delight; this year's *The Sea Beast*, a rip-roaring,

“
Albert Lamorisse's heart-rending The Red Balloon made me cry buckets aged five. Not much has changed

monster-hunting adventure on the high seas, sees them emulating classic Disney with splendid results. (No surprise there: director Chris Williams also gave us *Moana*.)

Netflix's real animation coup, however, is its exclusive streaming hold on the Studio Ghibli library, which caters to a usefully wide range of ages and sensibilities. For toddlers, the mellow, none-more-gentle *My Neighbor Totoro* is a safe bet, but older, more fanciful kids can thrill to the knottier, more perilous quest narratives of *Spirited Away* and the like.

Shifting back to American fare, there's the robust, airborne adventure *How to Train Your Dragon*, and a number of worthwhile live-action titles, including the Bowie-starring neogoth fairytale *Labyrinth*, by now

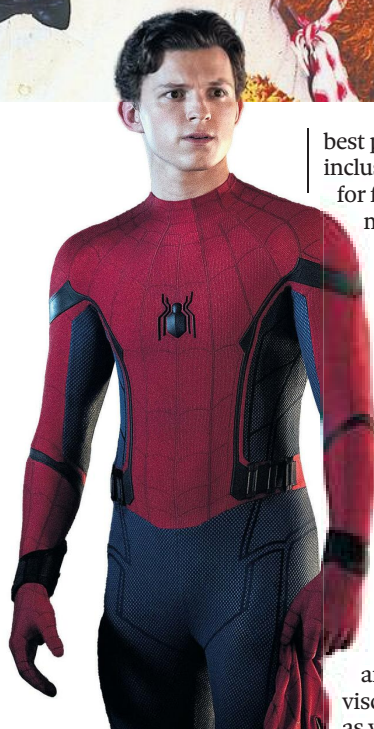


Clockwise from far left: *Queen of Katwe*; *Little Women*; *Jungle Book*; *Bambi*; *Coda*; *Shaun the Sheep the Movie*; *The Muppet Movie*; *Labyrinth*; *Summer 1993*. Below inset: *Tom Holland in Spider-Man: Far from Home*. Alamy; AP

the source of multiple generations of childhood nightmares; Danny DeVito's enduringly popular Americanisation of Roald Dahl's *Matilda*; and the sensitive, rather sweet disability parable *Wonder*. Families with kids edging into teendom, meanwhile, can hardly do better than Greta Gerwig's smashing, stout-hearted rejig of *Little Women*.

Apple TV+

Netflix's subscription-based rivals lag somewhat behind in their family-friendly selections. Apart from the gorgeous, wild-spirited Irish animated folk fantasy *Wolfwalkers* and the attractively shot but unsurprising nature documentary *The Elephant Queen*, Apple TV+'s originals have largely passed over that market. At a push, you could also include this year's dewy-eyed



best picture Oscar winner *Coda*, an inclusive adolescent drama suitable for families who can handle a mild sex joke or two. Browsing the paid-VOD selections yields arguably richer rewards, among them Steven Spielberg's still-luminous, somehow 40-year-old alien friendship tale *ET the Extra-Terrestrial*.

Amazon Prime

Prime subscribers can stream Aardman's gently irreverent *Shaun the Sheep: The Movie* and a pair of auteurist spins on Roald Dahl: Wes Anderson's arch, stop-motion *Fantastic Mr Fox* and Nicolas Roeg's sensational, viscerally macabre *The Witches*, as well as a buried gem from the

90s in John Sayles's wistful, mistily atmospheric selkie tale *The Secret of Roan Inish*. But, as with Apple, you have to pay separately for some of the best picks: still, it's worth a few extra quid for the marvellous farmyard romp *Babe* or the lavishly imagined, 80s-tastic fantasy trip *The Neverending Story*.

Best of the rest

On Sky/Now TV, subscribers have an easy solution in the full library of *Harry Potter* sagas, endlessly rewatchable to kids hooked on the mythos. But parents can also try out a solid-gold classic: now in its ninth decade, *The Wizard of Oz* continues to startle children with its transportive, iridescent world-building.

Anyone wishing to go vintage with a more international bent can head to the free streaming platform Plex: their mixed bag of content somewhat surprisingly yields French film-maker Albert Lamorisse's simple, lyrical and plainly heart-rending 1956 short *The Red Balloon*, which made me cry buckets aged five. Not much has changed.

Finally, at the arthouse end of the family-viewing spectrum, you might not expect to find anything for children on Mubi, but for adventurous parents and open-minded young ones, there are discoveries to be made. Children old enough to read subtitles would do well to try out the empathic, child's-eye social realism of Saudi charmer *Wadjda*, while the stop-motion French animation *My Life as a Courgette* hits a rare balance between adult wisdom and youthful innocence in its portrait of a lonely misfit child finding comfort and community in a rural orphanage. Pair it with some surreal, mirthful wackiness from the platform's selection of Hungarian animated shorts: *Scenes With Beans* will tickle kids with a penchant for the bizarre.

Over on the similarly highbrow BFI Player, two outstanding films fill that tricky gap for emotionally mature children gradually crossing into grownup storytelling. Spanish director Carla Simón's vibrant, suitably seasonal coming-of-age drama *Summer 1993* tackles complex themes of grief and self-worth with a soft, sure touch. Also set over a young girl's formative summer, meanwhile, Céline Sciamma's impeccable *Tomboy* offers an ideal entry point into a 21st-century understanding of gender identity, without ever feeling like a message movie. Who's to say you can't sneak a little learning into a summer movie marathon?

New to streaming this week

Murina (Modern Films)

The winner of last year's *Caméra d'Or* for best debut at Cannes, Croatian director Antoneta Alamat Kusijanović's sun-bleached but steel-cool psychodrama (below) promises big things from its Scorsese-endorsed writer-director, but isn't out to show off. It's the dry, watchful quiet that lingers in this study of a restless teenager caught between her oppressive father and an alluring, agenda-carrying stranger.



The Emigrants (Elevation)

Vilhelm Moberg's literary saga of a Swedish immigrant farming family finding its way in the New World was rousinglly filmed by Jan Troell in the 1970s. Norwegian director Erik Poppe's new version retains its compelling, old-fashioned sweep and doubles down on the panoramic magic-hour visuals, but hasn't quite its predecessor's earthy soul.

The Outfit (Spirit Entertainment)

As a humble but perceptive English tailor to the brassy gangsters of midcentury Chicago, Mark Rylance's wry, dignified performance (below) is the main attraction of this underworld chamber drama from Oscar-winning writer Graham Moore (*The Imitation Game*), which feels like it might have popped more as a stage piece.





LEFT
Olive Trees, 1889
by Vincent van Gogh. National Galleries of Scotland

BELOW
Sakiya's postcards, left, 'like an EM Forster story'; Daniel Silver's clay busts, 'each with its own force of personality'.
Neil Hanna;
Ruth Clark



showing mordant photographic self-portraits at Sierra Metro. With the simple expedient of a football, some lace or a tablecloth he becomes a Latin American Madonna.

Up in the Bridges, the **Talbot Rice Gallery** has a show by London-based **Céline Condorelli**, where art meets architectural history. A leafy indoor garden refers to Brazilian modernism, an installation of words and photos reveals the untold story of houseplants in famous exhibitions (Rousseaus alongside cheese plants, for instance), another of words and prints relates to the labour history of the Pirelli tyre factory in Turin.

The research (and the objects) feel too diverse and scattered. But a film homing in on the creation of a children's playground in south London turns theory into beautiful form. Past, present and future are overlaid in spectral footage, and united in an unforgettably atmospheric poem about London written and voiced by Jay Bernard.

Daniel Silver's *Looking*, at **Fruitmarket**, turns the viewer into the viewed. A Greek chorus of clay busts stares back at you from steel bleachers on entry: the audience observed. Each is not so much painted as apparently created out of paint. Thick strokes of indigo, ochre and cobalt, mouths blood red or deep umber, with hints of all kinds of art from ancient shamans to Degas and Modigliani, these are a spectacular combination of image and sculpture.

The sense of touch, and why it matters so much, continues in watercolour and Japanese ink drawings made while the London artist was in Death Valley, California.

Who needs the Med?

Laura Cumming



Edinburgh art festival
Various venues; until 28 August

I am being given an oyster reading in the most beautiful gallery in Britain. A young man invites me to choose from half a dozen specimens in a silver dish.

The tales he tells of my oyster are so mesmerising – how it grew and where, what the shape, colour and undulating nuances of its black-and-white striped shell reveal about its decade of experiences – as to open up an oceanic history. My choice reveals an interest in art, he deduces, and we both know that he could continue to read character in this way, except that I am far more interested in the shellfish. This is the living memoir of the oyster.

Hector Dyer's readings (weekends only; book now, book swiftly) are part of **In the Eddy of the Stream**, a beautiful exhibition at

Inverleith House in Edinburgh's botanical gardens concerned with the sea creatures, flora and fauna in the context of history and politics. Cooking Sections – Daniel Fernández Pascual and Alon Schwabe – shortlisted for last year's Turner prize, have the upper galleries for a sequence of exquisite sculptures. What looks like a Roman mosaic floor is created entirely out of crushed seashells. What look like nets, ropes and chains are fashioned out of heather, kelp and purple moor grass on Skye.

The pair's environmental activism – against salmon farming, for instance – isn't easily summarised in works of art but these are exceptions, specifically a suspended silver sculpture that rhymes the patterns of a salmon's scales with the rings in a pine tree to draw connections about our treatment of the water that supposedly sustains them both.

Downstairs, the Palestinian collective **Sakiya** have laid out Edwardian flower specimens from what used to be called the Holy Land alongside Sakiya's postcards

laying out their contemporary significance. Miss Howard sends home a neatly pressed weed, c1902, which is today treasured for its silvery beauty on the West Bank. It's like an EM Forster story: the politics of botany, related through disconnected postal narratives.

The Edinburgh art festival, essentially an umbrella term for all the city's summer exhibitions, runs, like the new trams, all the way down to Leith, where Salvadoran artist José Campos, AKA **Studio Lenca**, is



A Greek chorus of clay busts, an audience with some molluscs and a show of sunstruck masterpieces – including a couple of fakes – are highlights of this year's Edinburgh art festival



Dance

The master and the future

Silver Lion winner Rocío Molina unleashes raw energy, while veteran choreographer Saburo Teshigawara turns his gaze inward, at Wayne McGregor's Venice Dance Biennale

Sarah Crompton



Carnación; Petrushka
Venice Dance Biennale

A woman in a pink tulle dress stands at the back of a wooden stage, covered with lime dust. Slowly, deliberately, she walks forward and bends her body over a chair, carefully arranging her frock as she executes a lingering forward roll. Over and over again she repeats the action, her feet crashing to the floor the only sound as she curls up like a powder puff.

That is the opening of **Carnación**, the Spanish dancer and choreographer Rocío Molina's extraordinary exploration of desire, sacred and profane, painful and tender. The piece matches its subject, full of raw energy and passion. Yet at the same time it's a cleverly formed work, delicate in execution, complex in the feelings it evokes.

Created specially for the Venice Dance Biennale – curated by choreographer Wayne McGregor under the banner Boundary-less – it fits beautifully into a city full of art, conjuring the spirit of Zurbarán, Velázquez and Goya. Serendipitously, walking round the city, I'd been looking at dark pietàs of the suffering Christ by Bellini and Paula Rego's unsettling fantasies of violent oppression. Both seemed to illuminate Molina's choreography, yet her courageous imagination is entirely her own.

Working with an astonishing group of musicians, including the singer Niño de Elche, who is effectively her dance partner, she creates a series of dreamlike images. At one moment she emerges from a deep red dress to be held upside down, naked except for a body stocking, like the woman in Max Ernst's *The Antipope*; at another, De Elche holds her plait in his mouth, still singing as she stamps and dances away from him. She dances intricate, ferocious flamenco to the baroque strains of Maureen Choi's violin and binds her own body with rope in subjugation as a choir sings a Stabat Mater.

Molina, 38, is the recipient of this year's Silver Lion, traditionally awarded to young talent. You feel the energy of her thought and invention sweeping her into the future. The winner of the Golden Lion is Saburo Teshigawara, 68-year-old master, a choreographer of distinction and pioneering individuality.

His version of Stravinsky's puppet story **Petrushka** is a characteristically rigorous examination of what it means to be human and what it means to wear a mask. Using an uncomfortably mashed-up version of Stravinsky's groundbreaking score, his heartbroken puppet is trapped in a shadowy world where shafts of light offer illusory options of escape.

Teshigawara, who designed the lighting himself, flits through the shadows, astonishingly supple and speedy and unbelievably expressive. At points, he pushes his head against the wall, a pencil-like figure battling his destiny; at others, he dances in jerky movements with Rihoko Sato as a series of doll-like characters, whose costume changes seem to reflect *Petrushka*'s mood.



'Conjuring the spirit of Velázquez and Goya': Carnación by Rocío Molina.
© Simone Fratini

It's a tantalisingly beautiful piece but curiously inward-looking, contemplative rather than engaging. It's as if Teshigawara is on a journey to the centre of his own creativity, but he doesn't always carry the audience with him.

Nevertheless, it's impossible not to admire. In his speech accepting the honour of the Golden Lion, he exhorted the members of the Biennale's dance college, made up of young pre-professional dancers from all over the world, to "be brave enough to be yourself". It's a slogan both he and Molina live by.



ABOVE Céline Condorelli's 'spectral' playground film (left); July Fields, c1959 by Joan Eardley.

Courtesy Céline Condorelli; City Art Centre and the Joan Eardley Estate

Huge heads emerge out of a kind of instinctual draughtsmanship that might be ancient or modern. A brilliant orange face swithers between caricature, old master and cave painting. Silver's art is exhilarating and deeply humane. Look at these heads looking at you, each with its own force of personality, and the urge is to go straight home and try to make one yourself.

Across the road, Edinburgh's **City Art Centre** traces the story of the **Scottish Modern Arts Association**, founded in 1907 to develop the collection now housed in that building (and shockingly rejected by the Scottish National Gallery of Modern Art when it first opened, in Inverleith House, in 1960). The show has all the usual Glasgow Boys and Scottish colourists, but also many intensely original paintings by women – Joan Eardley, Anne Redpath – and a dazzling seascape by William McTaggart, each horizontal stroke strafing across the canvas, a reminder of how brilliantly he could suggest the cold, liquid restlessness of the Scottish shore.

The origins of so much here, however, are in the warmth of the Mediterranean south, specifically French modernism, subject of this year's **Scottish National Gallery** blockbuster in the Royal Scottish Academy building. **A Taste for Impressionism** is magnificent, room after room of staggering masterpieces from the nation's museums: Monet's shimmering poplars, Van Gogh's orchard bursting into ultra-bright blossoms, Gauguin's heatstruck Martinique. Degas's dancers appear alongside silvery Corots and scintillating



Look at these heads looking at you and the urge is to go straight home and try to make one yourself

Seurat gardens. A whole wall of Vuillard's secretive Paris interiors is succeeded by the complete set of Matisse's starbust jazz prints.

There is an organising narrative, entertaining and judicious, which is how French art came to be bought up by Scottish railway engineers, Liberal MPs and marmalade magnates. This is told through the highly intelligent captions of the curator, Frances Fowle, who includes a couple of fakes to reveal how slyly these early-20th-century collectors could be duped. A real Millet hangs next to what may well be a forgery, but you must use your own eyes.

Some of these paintings are world famous. Monet's amazing haystacks, purple, mauve and umber, against the glimmering snowy dusk, just before the light fades. How could he get that massy vision down in time, before night? Or how could he remember it so perfectly afterwards? Gauguin's *Vision of the Sermon (Jacob Wrestling With the Angel)* is here, all those Breton women's heads in their outlandish white bonnets framing the bizarre wrestling match, like a winged insect with four legs, against the throbbing crimson ground.

But there are many revelations drawn out from the back bedrooms of museums, including the firing squad prints of Manet, showing street fighting during the Paris Commune in 1871. An X-ray of a previously unknown Van Gogh self-portrait painted on the back of *Head of a Peasant Woman* appears in a light box alongside the front of the painting. (It is unexpectedly conventional.) Most astonishing is Courbet's frightening dark wave, an ultramarine peak rising out of white foam, straight out of Japanese painting.

William Henry Playfair's elegant galleries are painted in dazzling impressionist colours, and the lighting is superb. I have never seen a show look better in the Royal Scottish Academy. Many visitors will have grown up with some of these paintings – Degas portraits, blue period Picassos – but this presentation allows them a breathing space they rarely have. Nobody needs to go abroad to see so many French masterpieces. They are all here in one building in Edinburgh.

Classical

All hands on deck

Fiona Maddocks



Prom 14: CBSO/Yamada;
Prom 16: BBCNOW/Manze
Royal Albert Hall, London SW7
L'incoronazione di Poppea
Arcola, London E8

Why do some Proms sound better in the Royal Albert Hall and others at home on the radio? Elsewhere, Grimeborn gets off to a smouldering start

A brass fanfare, massed chorus urging us, fortissimo, to “Behold, the sea”: Ralph Vaughan Williams’s A Sea Symphony (Symphony No 1) hurls forth a mighty wall of sound in its opening bars. Thereafter the full gamut of orchestral hardware rides the sonic storm, with two harps in swift glissando, strings, brass and woodwind careering across the stave and the organ joining the roar. “See, where their white sails, bellying in the wind, speckle the green and blue” as Walt Whitman, whose mystical-visionary poems Vaughan Williams sets here, expresses it.

Prom 16 was reassuringly full on Wednesday – compared with recent thin attendance, and despite that day’s rail strike – to hear the BBC Symphony Chorus, the BBC National Orchestra and Chorus of Wales and soloists, conducted by Andrew Manze. All rose to the challenge of this tumultuous work. The chorus is present throughout the four movements, which move from naturalistic – ships, smoke, voyages – to spiritual, and the “farther sail” of the human soul. Perilous moments aside, the double choir excelled, capturing the symphony’s magnitude and glory.



‘Wall of sound’: conductor Andrew Manze, the BBC National Orchestra of Wales and soloists Elizabeth Llewellyn and Jacques Imbrailo at the Proms. Chris Christodoulou

The baritone Jacques Imbrailo, words always audible and heartfelt, and soprano Elizabeth Llewellyn, high solo line floating above orchestra and chorus, were well matched soloists. Manze is steeped in the music of Vaughan Williams, having recorded the complete symphonies. His clear beat, free of needless gesture, kept all on course. Sea music by Doreen Carwithen (Bishop Rock overture, 1952) and Grace Williams (Sea Sketches, 1944) completed the maritime-themed programme, the orchestra showing their prowess.

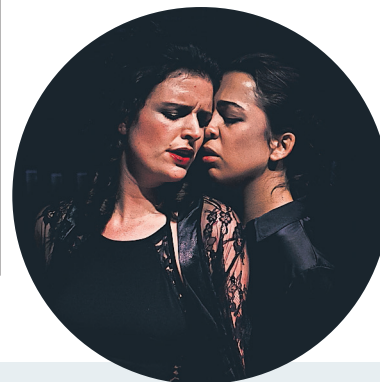
A Proms paradox, one for the dedicated to explore, is why some works sound best in the hall, while others communicate more winningly on Radio 3/BBC Sounds. The platitude that “it all sounds better on the radio” – the Albert Hall’s imperfect acoustic has its detractors – does not stand up to scrutiny. Listening again to the Vaughan Williams, and hearing Verdi’s Requiem, it appears choral works suffer, with

soloists favoured in the microphone setup, chorus diminished in the process. Yet the City of Birmingham Symphony Orchestra, who performed another epic symphony, Rachmaninov’s Second, at Monday’s **Prom 14**, came across with terrific flair on a second listen.

The work’s contours and pattern of tension and release, elusive in the hall, were now bold and defined, full of sensuous detail. The CBSO’s gifted conductor designate, Kazuki Yamada, has charm in abundance. I look forward to getting to know the partnership properly in their acoustically rewarding home base, Symphony Hall. To open the Prom, Yamada conjured a mercurial performance of Glinka’s Overture to *Ruslan and Lyudmila*. No string section’s fingers could have moved faster. Elena Urioste (violin) and Ben Goldscheider (horn) were virtuosic soloists in an Ethel Smyth rarity, her concerto for violin and horn. I’ve spent many years trying to get Smyth’s music and vow to continue the struggle.

“
The plot of *Poppea* may be morally scrambled but the meaning is transparent

‘Superb’: Helen May and Julia Portela Piñón in *L'incoronazione di Poppea*. Andreas Grieger



When a stage director, music director, lighting designer, recorder player, guitarist, organist and percussionist are all one person, you begin to regret your own misspent youth. These talents are combined in the figure of Marcio da Silva, the Brazilian founder of Ensemble OrQUESTA, a group of young artists who perform baroque opera. His drive and focus informed the group’s powerful staging of Monteverdi’s *L'incoronazione di Poppea*, the opening event in that annual box of pleasures, Grimeborn opera festival (which runs until 10 September). In the confined space of the Arcola theatre, the direction, wisely, is kept simple and formal. Props are a plinth-like bed, a chair and a chalkboard to notch up deaths in ancient Rome. Sightlines may prevent you from seeing all the action, or the tireless and eloquent musicians (seven, including de Silva). No matter. All 10 singers impressed, the cast led superbly by Helen May (Poppea) and Julia Portela Piñón (Nerone).

The plot of *Poppea* may be morally scrambled but the meaning is transparent. Love, distorted by egotism, curdles into humanity’s most destructive force. Monteverdi’s music, conversely, ebbs and flows in generous, pulsating waves, culminating in the ecstatic *Pur ti miro, Pur ti godo*. I’m obliged to say, before someone writes in, that the authorship of this duet is disputed. The only response is to rejoice that it exists. The capacity audience, attentive despite heat and hard seats, cheered.

Home listening

Classical music on CD, on air and online



◆ The summer hiatus is the time to sample star players of the past and hear how performance styles have changed.

The latest release on the Biddulph label is **Nathan Milstein: The US Armed Forces Recordings**. Born in Odesa, Milstein (1904–92) left Russia and became an American citizen, also familiar on the concert platforms of Europe. In Massenet’s *Méditation*

from *Thaïs* – here in two versions – the Ukrainian violinist’s sweetness of tone, elegance and lyrical slides (portamento) define this as playing from another era.

Most of the tracks are short: popular pieces by Wieniawski, Ravel, Rimsky-Korsakov, mostly recorded in 1944. Milstein’s Brahms A major sonata (with Valentin Pavlovsky, one of three pianists on this album) has an unforced clarity: he claimed not to like the composer’s music, but his airy interpretation might suit modern taste more than it did his critics at the time.

Also check out that other Odesa-born violinist, **David Oistrakh**, in **Recorded Rarities from Melodiya** (Biddulph; released earlier this year) – like Milstein a pioneer of modern solo Bach, here playing the G minor sonata.



◆ The **Metropolitan Opera**, New York, has released (at this stage, digitally only) a live recording of its **Concert for Ukraine**, held in March, with the Met orchestra and star soloists conducted by the company’s music

director, Yannick Nézet-Séguin (Decca Classics/Deutsche Grammophon). The stirring contributions of the Metropolitan Opera Chorus capture the mood of suffering: in Ukraine’s national anthem (with the Ukrainian bass-baritone Vladyslav Bualskyi); in Valentin Sivistrov’s *Prayer for Ukraine* and in *Va Pensiero* – the “Chorus of the Hebrew Slaves” – from Verdi’s *Nabucco*.

The Met strings play Barber’s *Adagio* and Lise Davidsen performs Richard Strauss’s *Four Last Songs*. To conclude, the joint Met forces

are joined by matchless soloists Elza van den Heever, Jamie Barton, Piotr Beczala and Ryan Speedo Green for the finale of Beethoven’s Ninth. Proceeds will go to charities supporting Ukraine relief efforts.

◆ Complete the week’s immersion in Ukrainian music at this morning Prom, featuring the newly formed **Ukrainian Freedom Orchestra**, including music by Silvestrov. Radio 3, 11am/ BBC Sounds and on BBC Two next Sunday (7 August), 6.45pm/iPlayer.

Fiona Maddocks

Theatre

Join the dots

Globalisation's effect on an Indian factory makes for touching drama; Douglas Hodge's new *Dodie Smith musical* is spot on; and a new-look *Narnia* delivers deep magic

Kate Kellaway



Chasing Hares
Young Vic, London SE1; until 13 Aug

101 Dalmatians
Open Air, Regent's Park theatre, London NW1, until 28 Aug

The Lion, the Witch and the Wardrobe
Gillian Lynne theatre, London WC2, until 8 Jan

Before the show has begun, you see a row of shoes waiting patiently on stage. The cast files in, the shoes are put on and we step into **Chasing Hares**, an exuberant, warm-hearted, socially motivated new play by Sonali Bhattacharyya, directed with vim by Milli Bhatia. Most of the action takes place in West Bengal but the frame is pointedly British – a link made between factory workers in West Bengal and the gig economy in the UK. The shoes could be seen as a symbol: Bhattacharyya's writing is driven by the uncynical hope that we can put ourselves in each other's shoes and make the world a fairer place.

As Prab, an idealistic writer and father, Irfan Shamji is a wonderfully relaxed presence on stage. We watch him pick up his baby daughter and a story at the same time – a tale about ogres in a drought – one of several of his unlikely narrative lullabies. Video designer Akhila Krishnan supports all stories with elegant shadow play, and one of Bhattacharyya's strengths turns out to be her emphasis on the importance of finding the right story at the right time. This comes into keenest focus when Prab and his wife meet two actors with a *jatra*, a folk theatre company, who seek a new story to replace traditional scenes from the Mahabharata.

Devesh is invigoratingly played by Scott Karim as a sarcastic factory owner and actor whose nastiness deepens as the show



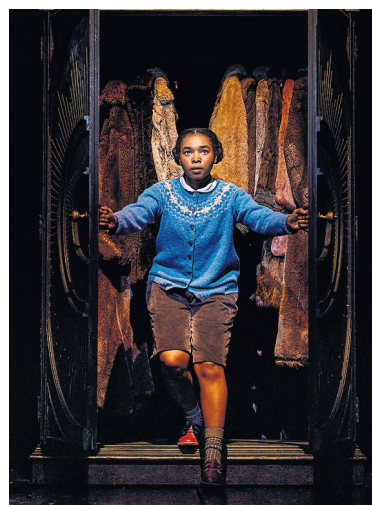
BELOW
'Wonderfully relaxed': Irfan Shamji in *Chasing Hares* at the Young Vic. Photograph by Akhila Krishnan

progresses. Ayesha Dharker is electric as Chellam, his professional other half, in a shocking pink sari, showing sharp intelligence as a form of glamour. Prab gets hired, a little unconvincingly, to write this daunting couple a new play. Zainab Hasan is excellent as Prab's pragmatic wife, Kajol, urging her husband to put family before social conscience. Prab's reformist instincts are crushed when Devesh insists on a rewrite of his play and, in compensation, makes him floor manager in his factory where the use of child labour becomes the scandal around which the subsequent action revolves.

It is a play that is unkempt in parts and would benefit from a little extra grooming. The subject matter is not new, yet comes across as pleasingly fresh. And the urgent speech at the end, in which Prab's daughter Amba – boldly played by Saroja-Lily Ratnavel – speaks up for British workers, is spot on.

101 Dalmatians is spot on, too – in every sense. This new musical by Douglas Hodge – based on Zinnie Harris's play – with book by Johnny McKnight, is a perfect post-lockdown choice for London's ever-swelling, dog-doting crowd (of whom I am one). Dog-owning families will be lenient about every detail of this off-leash free-for-all in Regent's Park Open Air theatre, with lifesize dalmatian puppets whose body language (bum-sniffing included) has been meticulously observed by puppetry designer and director Toby Olié (Ben Thompson, Danny Collins, Yana Penrose and Emma Lucia prove nifty dog handlers/spokespersons).

Kate Fleetwood's Cruella de Vil is cruel and vile to the max, vamping in an ominous grey fur



cape, boasting that she is a social influencer. "Sit! I am not a woman who takes no for an answer!" she shrieks at the dogs. The music is tunefully poppy, and in the splendid *Für Fur*, Cruella confesses what makes her tick. The song is performed in a non-tongue-in-cheek way – and brilliantly confirms that Cruella needs a shrink. All readers of *Dodie Smith's* classic, and devotees of the film and stage versions, will by this stage also realise that a pre-emptive call to the RSPCA would not have gone amiss.

There is so much else to like: *Bury That Bone* by a homeless

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101 Dalmatians is a perfect post-lockdown choice for London's dog-doting crowd



'Vile to the max': Kate Fleetwood, above, in *101 Dalmatians*; Delainey Hayles, below, in *The Lion, the Witch and the Wardrobe*. Mark Senior; Brinkhoff-Moegenburg

cur named Captain (Tom Peters) is a shaggy-dog song in which to wallow; there is a particularly charming cameo by a dancing pink poodle (Courtney George); and all of the children in the show perform beautifully. Even if the tale that wags this dog is slight, it cannot spoil this dottily enjoyable show, directed by Timothy Sheader.

CS Lewis, in **The Lion, the Witch and the Wardrobe**, promised a *Narnia* for every generation. Sally Cookson's splendid 2017 production, with set by Rae Smith, is repurposed for new audiences by director Michael Fentiman, and proves itself glossily good (almost to a fault). It boasts breathtaking ensemble work, in particular the transitions between the art deco wardrobe and the snowy world beyond, filled with billowing parachute silk. The production respects the book's "deep magic".

Samantha Womack is terrific as the witch (a more subtle despot than Cruella), and I noted with interest the stonily depressed look on her face: tyranny as mental affliction. Jez Unwin's Mr Tumnus is perfect as the lovable faun with low self-esteem who issues the most tempting invitation to tea and marmalade cake. The children (Ammar Duffus, Robyn Sinclair, Shaka Kalokoh and Delainey Hayles) are played with attractive naturalness. It is marvellously unsettling to watch Edmund swig the witch's foaming brew and sate himself on pink, sugary cubes. The show's moral could hardly be clearer: never accept marmalade cake from strangers – let alone turkish delight.

Susannah Clapp is away

Theatre

Whistle Down the Wind
Watermill, Newbury; until 10 September

Many will remember *Whistle Down the Wind* from the 1961 film starring Hayley Mills as the young girl who mistakes Alan Bates's injured criminal on the run for Jesus Christ. She hides him in the family barn, where she and her siblings and other children bring him gifts and ask him for Bible-style stories.

Andrew Lloyd Webber's 1996 musical relocates the action from rural Lancashire to steamy, late-50s Louisiana (the musical palette smudges bluegrass, rock, ballads, gospel; Stuart Morley's arrangements). With lyrics from Jim Steinman, whose writing credits include Meat Loaf's *Bat Out of Hell*, the feel is less Sunday school, more gothic noir.

In Tom Jackson Greaves's tightly honed production, the tonal contrasts are most stark (and moving) in the pre-interval crescendo scene: children gather in the barn around The Man (whom they believe is Jesus), singing a gentle, chiming lyric, "The demons are gone, The young are strong". Meanwhile, circling adults in the world beyond menacingly pound a heavy-on-the-bass, revivalist number, "You've got to wrestle with the devil". Elsewhere, though, the book (by Lloyd Webber with Patricia Knop and Gale Edwards) does not present oppositions so simplistically.

The 12-strong company of actor-musicians, along with six younger cast members, delivers strong characterisations of people struggling with hard choices in a gumbo world of racial tensions, religious revivalism, small-town vindictiveness and teen rebellion. All the performers

are outstanding, but special mention to Robert Tripolino (left) as The Man, Manichaeon angel/devil, and to Lydia White's girl (older than Mills's film character), moving through childish innocence to burgeoning adolescence.

Jackson Greave, as director and choreographer, thrillingly fuses movement with music, turning his actor-musicians into a chorus (almost in the style of Greek tragedy), expanding the world of the action, amplifying the characters' emotions and pulling together extremes of every day and supernatural. What seems incredible becomes affectingly believable.

Clare Brennan



Television

Just one big unhappy family

Righteous indignation fuels Disney's Mormon murder mystery; Love Island staggers to a close; The Newsreader is over far too soon; and a brilliant documentary reports on Myanmar's descent into civil war

Barbara
Ellen



Under the Banner of Heaven Disney +
Love Island ITV2
The Newsreader BBC Two
Myanmar: The Forgotten Revolution Channel 4

Sick of hard-bitten cops strolling nonchalantly through crime scenes? In the new Disney+ true crime seven-parter **Under the Banner of Heaven**, based on the book by Jon Krakauer, Andrew Garfield's Detective Pyre does things differently. Called to the murders of Mormon mother Brenda Lafferty and her infant daughter in Utah in 1984, he reacts with visceral repulsion to the pools of blood and splattered walls. He has to steel himself to go into the baby's room. He staggers, he chokes back sobs, he's broken. You start thinking: dude, are you in the right job? At the same time, it's moving and effective: Pyre, himself a Mormon, is us in these terrible moments, reacting and feeling as we would.

Created by Dustin Lance Black (writer of *Milk*), a gay man raised in the Church of Jesus Christ of Latter-day Saints, *Under the Banner* is less a murder mystery, rather a rumination on the fraught intersection between faith, fundamentalism, male entitlement and sanctioned misogyny. Lafferty, played in flashback by Daisy Edgar-Jones (*Normal People*), is a modern Mormon whose attitude irks everyone bar her husband, Allen (Billy Howle from *The Serpent*). His sprawling patriarchal clan, locally dubbed "the Utah Kennedys", include brothers, played by, among

others, Wyatt Russell, Rory Culkin and Sam Worthington, and their wives (Chloe Pirrie, Denise Gough).

The general vibe is surly, dysfunctional Waltons. After the killings, there's talk of a hit list ("God's list"), and Allen babbles about "men with beards" and "prophets". Privately, another detective (Gil Birmingham) growls that husbands are always the prime suspects: "We both goddamn know that." "Language, please," responds Pyre reflexively.

This is an unapologetically gruelling drama, with such a muddy colour palette the screen feels like it could do with a good scrub. The momentum is wrecked by absurd depictions of 19th-century Mormon foundation stories that come across like low-budget historical re-enactments. You almost expect Lucy Worsley to float through, perkily explaining what's happening. Great all-round performances though: Russell is excellent as a swaggering, superficially charming inadequate with delusions of God-given grandeur.

We all know of **Love Island's** tragic legacy: the suicides of contestants Mike Thalassitis and Sophie Gradon, and presenter Caroline Flack. But the show goes on. ITV2's latest series is staggering to a close amid soaring ratings and the by-now familiar formula of grinding monotony, lashings of fake tan and occasional cast meltdowns.

The programme seems to have two settings: either it ramps up the drama (disrupting relationships and tormenting participants), or it "plays nice" and becomes an unwelcome bore-athon: swimwear-clad yoofs sitting on candy-coloured beanbags droning: "You tick all my boxes." Generally, it ricochets between the two. As a longtime viewer (don't judge me), few things are more tedious than a well-behaved *Love Island*. Especially right now with everyone eyeing the final – it's all stilted "challenges" and coos of fake delight when villa-spouses trudge over with morning coffees. In *LI's* Insta-crazed world, coffee-making is the perfect expression of everlasting true luv: easy, lukewarm and it only takes a few minutes.

Elsewhere, this series has seen everything: a contestant leaving to safeguard his mental health; laboured, salon-themed sex banter ("Did you give him a manicure?"); bullying and slut-shaming; the return of a

'The general vibe is surly, dysfunctional Waltons': Daisy Edgar-Jones and Billy Howle in Under the Banner of Heaven. FX



“
Radical change is needed to stop the fabled Love Island firepit disappearing into a giant sinkhole

'Grinding monotony': Adam and Paige in Love Island; Anna Torv, Sam Reid and Chum Ehelepola in The Newsreader: 'gorgeously scripted and exquisitely played': ITV; BBC



former contestant (always a sign that a format is tired) and the introduction of famous progeny. I like former England footballer Michael Owen's daughter Gemma, a straight-talking 19-year-old with the look of Ali MacGraw, but shouldn't reality shows be for real people – well, real Instagrammers anyway? As it happens, with the final imminent, Ms Owen became involved in a genuine-looking rift and suddenly *Love Island* felt a little more real, a tad less manipulated. For all the ratings success, the format feels increasingly mechanical and soulless. Radical change is needed to stop the fabled firepit disappearing into a giant sinkhole.

In BBC Two's excellent new 1980s-set Australian drama **The Newsreader**, created by Michael Lucas, there's occasionally a sense of *Anchorman* playing out for real. Anna Torv (*Mindhunter*) is Helen, a news anchor with swept-up hair, shoulder pads spanning continents and a facial expression vacillating between fury, vulnerability and professionalism. Helen tussles with blatant sexism from her boss (William McInnes) and veteran co-anchor (Robert Taylor), and her poor mental health. After an "accident" with pills, she is watched over by broadcasting ingenue Dale (Sam Reid), who looks like a sandy-hued Clark Kent, and they start up what is initially a mentor-protege relationship.

Part of *The Newsreader's* charm is that it sets something up but then slaps your hand away and gives you something infinitely more touching and brilliant. While it uses real events as hooks (Chernobyl; Halley's Comet; the

early days of Aids), and riffs on the dark cynicism of news reporting ("Vietnam was terrific for telly"), the real themes are timeless: love, disappointment, triumph, despair. Without wishing to give too much away (all six episodes are on iPlayer), it isn't a female character who fears ageing. Nor is it the obvious candidates who fall in love. I'm not surprised it's already been commissioned for a second series. If it's a workplace soap, it's of the *ER* variety: gorgeously scripted and exquisitely played.

Last week's toughest watch was Katie Arnold's superb Channel 4 documentary **Myanmar: The Forgotten Revolution**, broadcast on the day four activists were executed by the junta, the country's first use of capital punishment in decades. The documentary makes a powerful case for the nation's descent into ugly civil war being all but ignored by the world, including the UN (a situation tangled up in relations with Russia and China).

Here, brave journalists and citizens with cameraphones risk their lives filming peaceful protesters being gunned down by the military. Meanwhile, ordinary, painfully young people join the woefully under-equipped people's defence forces. Shamelessly dismissed by an official as "fake news", there's evidence of aerial bombardments of citizens, and atrocities where victims are found to have been burned alive with their hands tied behind them. Throughout, Myanmar's people beg for international help, but will it ever come? If you want to see what courage looks like, take a look at this.

Audio

WATCH LIST

Barbara Ellen's best of the rest

Neighbours

(Channel 5)
An emotional time for fans of all things Ramsay Street, with the final episode of the Australian soap on Friday. Alumni Kylie Minogue and Jason Donovan, below, returned to mark the end of an era of high-octane drama in the sunshine.

The Kate Bush Story:

Running Up That Hill (BBC Two)
After Running Up That Hill exploded globally via *Stranger Things*, Kate Bush fans scoffed: you think that's all there is to the Kent goddess? This 2014 documentary was part of last night's entire BBC evening celebrating La Bush on her birthday.

Help! We Bought a Village

(Channel 4)
One for those partial to Euro-themed property porn: this daytime series features expats across Europe buying and developing derelict homes at a fraction of the cost in the UK.



Podcasts & radio

Gongs and songs

There was grace and glamour at this year's British Podcast Awards. Elsewhere, new shows offer nerdy delights

Miranda Sawyer



British Podcast Awards

britishpodcastawards.com

Media Storm

The House of The Guilty Feminist

Decode Spotify

Songbook White Rabbit

We Miss Amy Winehouse

Spotify

The Museum of Bad Vibes

BBC Sounds' Audio Lab

Last weekend's British Podcast Awards was the usual fun affair, though the handing out of gongs took a loooong time. Thirty-three awards! Up from 18 in 2017, the first ever, showing just how much podcasting has exploded in the UK. There were lovely moments throughout, the most poignant being Lauren Mahon from *You, Me and the Big C* accepting her podcast champion award alone, now that both Rachael Bland and Dame Deborah James have lost their lives to cancer. What a strange, upsetting, uplifting thing for Mahon to have to do. She did it with enormous grace.

Other moments? Podcast hosts Ki and Dee (Chiara Hunter and Diana Vickers) singing their award-giving speech, hilariously. The genuine excitement rippling across the room when Idris Elba and Sabrina Dhowre Elba arrived to give out the wellbeing award. 5 live's Elis James and John Robins's hosting of the whole event: many jokes about John Lewis suits, event sponsors and bad podcast ideas, all delivered with their trademark spiky warmth.

The awards are excellent at highlighting non-mainstream audio gems (in 2019, the award organisers invited George the Poet to enter and he swept the board, winning five awards). One such delight this year was **Media Storm**, hosted by Mathilda Mallinson and Helena Wadia, which won gold for best current affairs podcast. It looks at news from the point of view of those who are central to the stories but don't often get to speak; Mallinson and Wadia started it after they noticed that reports about migrants rarely featured any actual migrants. The journalism is excellent, thorough

and empathic, and they both have a great knack for revealing questions. If you're new to it, you might want to start a few shows back, as the most recent episode isn't representative: choose from drug legislation, sex worker laws, even treatment for chronic UTIs (revelatory).

The latest episode concerns non-offending paedophiles: people who are sexually attracted to children and young teens but who don't act on this attraction. (So: fairly obvious trigger warning.) Mallinson goes to Germany to talk to a psychotherapist who set up a clinic in 2005 to help non-offending paedophiles control their behaviour. He explains that humans develop their sexual orientation at around 14 and don't grow out of it, whatever it may be. She talks to others, including a celibate female paedophile and a man who realised he was attracted to children when he himself was very young, so turned to the internet for support and was exploited. An enormously challenging subject, well handled by Mallinson, deeply questioned by Wadia. I have been thinking about the episode ever since I listened.

Another BPA winner was **Decode**, Spotify's British version of the US hit



Starry night... Idris Elba and Sabrina Dhowre Elba at the British Podcast Awards. Getty Images

show *Dissect*. This takes an album and goes through it track by track, unpicking the lyrics and music, contextualising the artist's history. So far, the decoders have tackled Dave's *Psychodrama* and Skepta's *Konnichiwa*, both albums that merit intense examination (I loved the episode on Skepta's Shutdown). It's a reassuringly nerdy programme, occasionally slightly pompous, but informed and nicely produced, and the host, poet Kayo Chingonyi, is a lovely listen.

If that's your kind of thing, here are two brand new music analysis shows. **Songbook** is hosted by music journalist and pop culture expert Jude Rogers, whose work is often in the *Observer*. It's an interview show that, each week, discusses a book

about music. Later episodes promise Vashti Bunyan and Adelle Stripe (the series will feature more women than men, unusually), but the opener has Suede's Brett Anderson chatting, with his usual wit and intelligence, about *Starlust*, which features fans' musings on their beloved stars. "It was mundane in places," he says, "which I quite liked."

And here is **We Miss Amy Winehouse**, from comedian Suchandrika Chakrabarti. She's an engaging audio presence, good at emotional reactions though a little woolly when it comes to analysis (Back to Black doesn't sound like a funeral march until the end!). We get to hear the entirety of the tracks mentioned, which is an utter joy. With both shows, I'd be happier with a tougher edit, but that's just me.

The Museum of Bad Vibes is another interesting new show, emerging from BBC Sounds' Audio Lab, a scheme to help new podcast creators. In each episode, host Hanna Adan (excellent) examines a different museum artefact. The origin of each object is far from the UK, but they now live in British museums, on display or – more upsettingly – in a box, away from view. Some of these artefacts were designed to be actively worshipped or are from a culture that believes that they are a living presence. Adan's script is great, the discussion about repatriation fascinating, and the voicing of the objects' feelings is far less irritating than you might fear. This one could be up for an award next year.

The Guardian
Podcasts



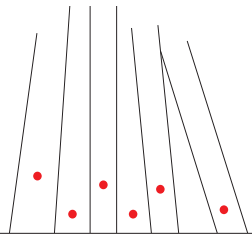
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Books

Biography

The tall tales of a big kid

Roald Dahl's early years are illuminated in a compact life story mostly purged of unsavoury details, writes **Tim Adams**

**Teller of the Unexpected:
The Life of Roald Dahl**
Matthew Dennison

Head of Zeus, £20, pp272

"I'm afraid I like strong contrasts," Roald Dahl said, not long before his death in 1990. "I like villains to be terrible and good people to be very good." Dahl himself gave a lie to that formulation. He is very easy to cast as a villain: even friends described him as bullying, overbearing, arrogant and impossible; he was a compulsive gambler, a distant and wayward husband, an unforgivable antisemite. But then, with the assistance of Quentin Blake, there are also the books. Tens of millions of children – myself included – fell under the spell of his joyful, wicked, silly, inventive imagination in stories that suggested he was not of the adult world at all, but still leader of a childhood gang. Books that initiated you, as he hoped and believed, into a lifetime of reading. Books that – despite the waning reputation of their creator – Netflix last year paid upwards of £500m for the rights to adapt.

Several biographers have attempted to fill the gap between these polarities. Jeremy Treglown's 1994 book *Roald Dahl: A Biography* set the parameters. Unauthorised by Dahl's second wife and children, but with access to many of his letters, and to his first wife, the actor Patricia Neal, Treglown offered a seductive analysis of the writer's psychology. He argued that Dahl's life of tragedy – the writer's father and sister had died by the time he was four, he lost his own eldest daughter to measles at the age of seven, and nursed both Neal and their son Theo through severe brain injuries – gave him a profound emotional darkness and the desperate need to find ways to transcend it. Dahl had asked his daughter Ophelia to write an authorised book, but when that proved too tough an ask, the family asked Donald Sturrock, in 2010, to step in. Sturrock trod carefully around some of Dahl's more uncomfortable behaviour and found a convincing fortitude and late-life generosity of spirit to balance it.

Matthew Dennison's new life is a well-researched, compact book

drawn from the existing record. There are no new revelations or notable interviews but it turns the baggy complications of Dahl's life into something brisk and manageable. Dennison is alive to telling detail but pulls a few punches. The infamous 1983 interview that Dahl gave to the *New Statesman*, for example, in which he told Michael Coren: "There is a trait in the Jewish character that does provoke animosity, maybe it's a kind of lack of generosity towards non-Jews" and: "Even a stinker like Hitler didn't just pick on them for no reason" is referenced only in passing. Dennison tends to conclude that the charges against Dahl of lazy or deliberately provocative antisemitism are mostly evidence that contemporary "liberal shibboleths have little truck with former renown".

He is good on the strangeness of the early life. Dahl's father, Harald, had left Norway for Paris to be an artist. Somehow he ended up in south Wales, with a hugely successful business selling Norwegian timber as pit props to coalmines. After his death, Dahl, always preternaturally tall – he was 6ft 5in at the age of 15 – was forced to grow into a role as the man of the house. He craved a life of adventure, and discovered one, first as Shell's representative in Dar es Salaam, then as a fighter pilot in the war (he crash-landed in Libya) and subsequently as a socialite (and spy for Winston Churchill) in Roosevelt's Washington.

It seems justifiably telling to Dennison, though he stops short of admonition, that Dahl recast the story of his near-death experience in the war both in print and in anecdote to emphasise his own heroism. Having dragged himself from the burning wreckage, he was partly saved by a fellow pilot who landed beside him in the desert and held him through the night to keep him warm. By the time of Dahl's autobiography *Going Solo* (1986) that part of the tale was lost

'Still leader of a childhood gang': Roald Dahl in 1983. Stephen Hyde/Shutterstock



This
week**Ross Raisin**

John Self applauds A Hunger, the novelist's most ambitious book yet

**Zlatan Ibrahimović**

Andrew Anthony reviews the evergreen football superstar's latest memoir

**Sloane Crosley**

The essayist and novelist on dating, wellness culture and her regard for Madame Bovary



from his accounts. He became the singular author of his own survival. This nascent megalomania appears to inform one sense of himself throughout his life.

The competitiveness expressed itself sexually before Dahl's writing took off. In the US after the war the young fighter pilot was a magnet for wealthy married women of a certain age. One contemporary recalled that in that period: "I think he slept with everyone on the east and west coasts that had more than \$50,000 a year." Six months into his marriage to Neal, Dahl was convinced he should leave her: "I make the coffee in the morning," he wrote to a friend. "She stays in bed. I work until lunchtime. Then I get my own lunch out of a can of soup." He set about an attempted seduction of Gloria Vanderbilt, quickly abandoned. He and Neal went on to have five children, but it was never a happy union.

The life-changing books followed hard on the heels of tragedy. *Charlie and the Chocolate Factory* (Dahl had previously thought of children's books as "an uneconomic diversion" from adult fiction and screenwriting) was completed in the year after seven-year-old Olivia died. Dahl had retreated into silence and drink; his daughter Tessa recalled how the family thereafter "toppled unwittingly over the edge of a jagged cliff face into a canyon of darkness filled with sadness, such total devastation that we would never recover".

That despair was compounded by Neal's brain haemorrhage during pregnancy in 1965 that left her in a coma and requiring intensive speech and physical therapy for months and years afterwards. Dahl refused to accept the change in her, insisting on a fierce daily rota of rehabilitation, noting down the nonsense phrases she sometimes uttered for use in his books. Reading this account, you begin to recognise the appeal of his fictional heroes – Charlie and James and Matilda and Fantastic Mr Fox and all the rest – they are universally survivors against the odds, often orphaned, always alone against the world, before finding ways out.

In his own life, Dahl escaped into an affair with a family friend, Felicity "Liccy" Crosland, more than 20 years his junior. The affair lasted 10 years before it ended his marriage to Neal. He married Crosland at the age of 67 and entered in some ways the most productive phase of his life, certainly the most serene. Right to the end, however, he never lost that will to prevail against all comers. Not long before his death, Dennison notes, Dahl recalled having persistent, "champion of the world" dreams in which he won Wimbledon or Open golf championships. He often woke up thinking: "I've beaten them all and everyone's surprised."

To order *Teller of the Unexpected* for £17.40 go to guardianbookshop.com or call 020-3176 3837

Fiction

One for all
the family

The tale of Simon Mawer's 19th-century ancestors in fictional form is undercut by the author butting in to remind us of his exhaustive research, finds **Jonathan Myerson**

**Ancestry: A Novel
Simon Mawer**

Little, Brown, £18.99, pp432

There's something irresistible if slightly solipsistic about researching your own ancestry. Thanks to digitised and searchable records, all the frustrating blanks in your family tree can now be enticingly fleshed out. Sometimes those blanks will reveal something remarkable and dramatic, but as any fan of BBC One's *Who Do You Think You Are?* will attest, even the mundane tales can be strangely touching.

Simon Mawer, Booker-shortlisted for *The Glass Room* in 2009, now enters this arena with his new novel (his word). Composed largely of fictionally presented chapters from the lives of his own 19th-century forebears, its narrative progress is peppered with authorial interruption as Mawer seeks to remind us of its underpinning reality. These interruptions come in many forms: photographed register entries in copperplate; his own musings on the nature of his project ("It could be the start of a Dickensian novel, couldn't it?"); and somewhat pedantic footnotes making sure we know that those are the "very words, taken from his letter home" or that he isn't misspelling "Babarbadoes".

From that "Dickensian" opening on a beach in Suffolk, where young Abraham Block strips a drowned corpse of its two gold sovereigns, we move into his adult life at sea. But with procreation as the inevitable driver of the story, we soon swipe across to a train carriage with an ingenue seamstress coming up to London for the first time. And there's a bounder in the seat next to her, exploiting their forced proximity to initiate his seduction. Still, she lands on her feet when, now with child, she rents a room with Abraham's uncle near the docks. And thus Mawer ancestry, on the maternal side, is under way.

Part two, of course, requires a complete restart, with a shift over to the paternal side of

things. Thus we dive into the life of George Mawer, private soldier in the 50th Regiment of Foot. Beginning with his marriage to one Ann Scanlon, we move with him from barracks to garrison and back again. She, like all army wives, will share his curtained-off dormitory bed, and offspring soon follow. But family life is curtailed by the British government's decision (maybe not for the last time) to do something about Russians in the Crimea. George's regiment is soon sailing off to strange lands.

Armies are awash with paperwork, nearly always meticulously preserved, and this is when – to its detriment – the novel starts to be governed by the disproportionate availability of these archives. The result is a near-exhaustive fictionalisation of the 50th's marches, skirmishes and encampments; with a pedantry reminiscent of Tristram's Uncle Toby, we are given the precise dimensions of trench and parapet.

But the siege of Sevastopol, however evocatively fictionalised, can't help but feel like a history lesson when the story we really want to follow is Ann's. She is now back in Lincoln and thrown on to parish charity along with those little Mawer ancestors. Thanks to a once-mentioned name in family lore, Mawer is able to posit a link to an unmarried member of that parish committee. He then offers us a choice of scenarios to bring these two together: ranging from the tender to the functional to the purely monetised. But again, Mawer butts in to tell us these are only guesses, somehow undercutting the entire premise of his own project.

These fictionalised elements are never less than credible, if sometimes overdetailed. So it's a shame that, rather than allowing his characters to grow and interact, as any novel demands, Mawer instead regularly elbows his way on to the page to remind us that, for instance, "this particular rumour happened to be true". These reminders of his research only serve to disempower the characters and defuse any jeopardy in the storytelling. Things aren't helped by prose that is a touch too workaday: tones are "dulcet" and hair, more than once, comes in a "shock".

Mawer himself concedes that the problem with any account of the past is "how to put yourself into the mind of someone *who has no idea what is about to happen*". But that is exactly what novelists do – and it can only be done when liberated from the fell hand of history and the hard graft you've put in to unearth it.

To order *Ancestry: A Novel* for £16.52 go to guardianbookshop.com or call 020-3176 3837

Filling in
the blanks...
Simon Mawer.
Photograph by
Murdo MacLeod/
the Guardian





Memoir

The manic episodes of an American master

A collection of poet Robert Lowell's stately prose from the 1950s reveals his shift into confessional writing and the bipolar disorder that led to affairs and regrets, writes [Declan Ryan](#)

Robert Lowell: Memoirs
Edited by Steven Gould Axelrod
and Grzegorz Kosci
Faber, £40, pp400

In an exceptionally gifted generation of American poets, Robert Lowell was, in his lifetime, number one. That was the critical consensus at least after Robert Frost's death in 1963 left space at the head of the table. Since Lowell's own death in 1977, however, his reputation has waned, while others in his circle – especially his friend Elizabeth Bishop – have outstripped him.

Born to one of the grandest families in the US, Lowell was a

Robert Lowell in 1964. Steve Schapiro/courtesy of Sarah Payne Stuart

difficult figure. His early work was all hellfire and bombast, leaning on Milton and his zealous Catholicism. It won him acclaim, but the brimstone fervour was accompanied by what we would now call bipolar disorder, resulting in bouts of “enthusiasm”; short-lived affairs, hospitalisation and regret.

In 1954, shortly after his mother's death, Lowell underwent psychotherapy at the Payne Whitney clinic in New York and began writing an “autobiographical monster”, reflecting on his childhood, spurred by the therapy that saw him revisit his formative years. He hoped this might be his way out of writer's block – as a lapsed Catholic, he didn't want to continue with the “old rhetoric” – and would lead to a less enervated existence. In one poignant extract here he sets out what he hoped to gain: “What I ask is... that these extremes be cured, or at least moderated... I want to live the life I have – married, teaching, writing”.

The project led to a great artistic leap, but not in the way he'd anticipated – the “monster” became material for poetry, and in 1957 he completed drafts of 11 poems that formed the basis of *Life Studies* (1959), his influential shift into “confessional” writing. *Memoirs* publishes, mostly for the first time, the prose Lowell composed – chiefly in two spells between 1954 and 1957 – and allows the reader to see it not only as origin story for the poems, but as a stately work in its own right. Lowell was influenced by Flaubert, his “images and ironic or amusing particulars”, and was in possession of invaluable source material.

Elizabeth Bishop, writing to Lowell after reading the *Life Studies* poems, noted, wryly: “I am green with envy... I feel I could write in as much detail about my uncle Artie, say, but what would be the significance?” Unlike Bishop's uncle, Lowell's family were historic public figures. In one of a number of “undertaker's pieces” on writers, Lowell writes: “Wasn't I... a young man doomed to trifle with poetry and end up as president of Harvard or ambassador to England?... I have conquered my hereditary disadvantages.”

The family portraits, rich in stabbing detail, deepen our

Fiction

Dream date or Mr too good to be true?

Honey & Spice
[Bolu Babalola](#)
Headline, £16.99, pp448

From the author of the bestselling short story collection *Love in Colour* comes this funny and charming debut novel, a university romcom geared towards young adult readers who like a touch of snark with their love stories. The plot of *Honey & Spice* is simple: Kiki is an ambitious and intelligent heroine who prides herself on being able to see through charming seducers, play them at their own game and emerge emotionally unscathed. One day, however, she meets a new student called Malakai. Handsome, clever, secure and nice, he must be too good

Bolu Babalola: 'countless witty lines'



to be true. Or is he exactly what he seems – and just what she needs?

The book unfolds with the ease of a Netflix algorithm-generated miniseries. The usual romcom impediments arrive in the form of gossip, scheming, deception, bad timing and misunderstandings.

But Bolu Babalola also teases out the traces of vulnerability and wariness under Kiki's bravado, the mistrust and fear that underscore the female characters' interactions with the young men in their lives. As Kiki confesses to

Malakai: “You're the only guy who's ever held my hand without the intention of getting something from me. You just hold my hand to hold it. To hold me. Like you like doing it or something.”

Kiki makes for an entertaining narrator and the novel's countless witty lines come mainly from her inner monologue. As the book opens, she is fleeing after a one-night stand with a fellow student who fancies himself as the campus Casanova but whose “50-thread count sheet scratched against my calves”. He embraces her cheesily in front of a mirror: “It only took a few seconds for his eyes to flit from me, from us, to his own reflection. His bottom lip had tucked in. It was honestly

understanding of his childhood and his attempts at recovery in the “balanced aquarium” of the hospital. His reminiscences fill out figures known to readers of his work, which, from *Life Studies* onwards, became a “small scale *Prelude*”; like Wordsworth’s epic, Lowell made his life his grand subject. As in the poems, he can be dismissive of his father, the permanently smiling Robbie, a former naval man who “treated even himself with the caution and uncertainty of one who has forgotten a name”. By contrast, Lowell’s mother, Charlotte, is imposing, dominant, almost mythic. Lowell’s grandfather, Arthur Winslow, the clan’s true patriarch, is also seen in colour, in a deepening of *Memoirs*’ oedipal overtones. He “presided like Lear at the head of the table”, we learn, his presence unbalancing the family.

There’s something oedipal in Lowell’s tributes to other writers too, among them mentors Robert Penn Warren and John Crowe Ransom (“the intellectual father I would have chosen”). Then there are his thoughts on former students Anne Sexton and Sylvia Plath. Plath’s last poems, Lowell writes, have “the wild energy of a horse throwing off its trappings”, but the cost of their terrible courage was too great, “the finality of playing Russian roulette with a full cylinder”.

He is quick to downplay the morbid glamour that clung to his generation: “the life of the ant is more to the ant than the health of his anthill”. Lowell wrote this prose, as he wrote more broadly, to supply himself with “a sort of immense bandage of gauze... for my hurt nerves”. Giving a reading in 1976, he remarked, as an aside, “memory is genius” and as he puts it here: “From year to year, things remembered from the past change almost more than the present.”

Writing was a life raft. Through it he found a way to lower his poems’ temperature and fix, in lasting images, what his biographer Ian Hamilton called “the moderate emotions”, turning memory into art.

Declan Ryan’s first collection of poetry, Crisis Actor, will be published by Faber next year. To order Memoirs for £34.80 go to guardianbookshop.com or call 020-3176 3837

like a very uncomfortable threesome where two people were way more into each other than they were you.”

Immediately after this, Kiki meets Malakai and the real engine of the novel starts up. The story often drifts into an Americanised snap’n’sass sitcom register, which sits oddly with its UK redbrick university setting, while the general descriptions and exchanges between characters can be clunky. However, the central couple have a beguiling sweetness and Babalola skilfully imbues their scenes with a tender innocence that is truly romantic. **Bidisha**

To order Honey & Spice for £14.78 go to guardianbookshop.com or call 020-3176 3837

In brief by Hephzibah Anderson

Small Fires: An Epic in the Kitchen
Rebecca May Johnson
One, £14.99, pp240

At the start of her first book, writer and academic Johnson confides a desire to “blow up the kitchen”. *Small Fires* does exactly that, rebuilding something epic from morsels of funny memoir, acute social criticism and food writing the likes of which you’ll never have read before. Taking its prompts from 10 years spent cooking in countless kitchens, it reclaims that domestic space as one of intensely physical thought. Rich in pleasure and revelation, this is a deceptively svelte work.

This Beating Heart
Laura Barnett
W&N, £14.99, pp288

Christina Lennox is 43 when she’s forced to surrender the picture she’d always held on to of how her life should look. Successive rounds of IVF have led to miscarriages and the anguish of dashed hopes, and her husband Ed is now living in San Francisco. But what of their last embryo that’s stored at the fertility clinic? Barnett’s backlist is big on emotional acuity and this novel is no different, forging from Christina’s grief an insistence that we think more creatively when it comes to happiness.

The Latecomer
Jean Hanff Korelitz
Faber, £8.99, pp546 (paperback)

Fans of Korelitz’s deft mystery *You Should Have Known* will find plenty to relish in this tale of privilege, dysfunction and personal growth. At its centre are the Oppenheimer triplets: arrogant Harrison, oddball Lewyn, and secretive Sally. The products of a marriage tethered to a car crash years earlier, they were conceived via IVF; a fourth embryo was frozen, and on their departure for college, their mother has it thawed and enlists a surrogate, resulting in the birth of Phoebe, who narrates the novel’s closing section. Each twist triggers insights into the complexities of sibling bonds.

To order Small Fires or This Beating Heart for £13.04 or The Latecomer for £8.36 go to guardianbookshop.com or call 020-3176 3837

Memoir

A woman in love

Lara Feigel draws parallels between her own life and that of DH Lawrence, making this memoir-cum-self-help book a little mystifying, writes Rachel Cooke

Look! We Have Come Through! Living with DH Lawrence
Lara Feigel
Bloomsbury, £20, pp272

Last year was an unexpectedly big one for DH Lawrence. Not only did Frances Wilson publish her wild biography of the writer, there were also two Lawrence-inspired novels: Rachel Cusk’s *Second Place*, which transposes elements of Mabel Dodge Luhan’s memoir of her time with Lawrence in Taos, New Mexico, on to a contemporary East Anglian landscape; and Alison MacLeod’s *Tenderness*, inspired by the publication of *Lady Chatterley’s Lover*. For some, all this will have been stirring. Even a Lawrence refusenik like me thrilled to Wilson’s confounding book. But others will have looked on, trying hard not to shudder. To read Lawrence is, as even some admirers admit, to be in the company of a bully, a preacher and a narcissist. Fascinating, he might be (in small doses). Good company he most definitely is not.

But, wait. It seems we’re not done with him yet. Lara Feigel, the academic and writer, now arrives late to the party, determined not only to reassess Lawrence, but to use him as some kind of guide to life. Yes, I know, this is somewhat hard to fathom. He’s not exactly M Scott Peck, is he? However, there are special circumstances. *Look! We Have Come Through!* is a pandemic book, born in extremis, of sorts. As Feigel explains in the introduction, just before the first lockdown in 2020, she let her London flat and retreated with her two children to a cottage in Oxfordshire. Though she had, at the time, already “agreed” to write a book about Lawrence, the project now seemed to her to be newly “necessary”. She required him for “urgent literary companionship”, very few writers being, to her mind, so good on “extreme forms of proximity” as Lorenzo. “What I want to gain from him is... a sense of what it means to accept our lived experience as one of perpetual change,” she writes, as if any of us have a choice in the matter.

At this point, the reader will wonder precisely what ilk of book she is holding in her hands. Is it criticism, memoir or self-help?

This is a hard one to answer. Given that Feigel is looking only for certain things in Lawrence’s work – she divides her chapters according to subjects such as sex, parenthood and community – students of literature may want to go elsewhere. But it’s not much of a memoir, either. Yes, we read of a Lawrence-inspired jaunt she once took to Germany and Italy with a lover, during which she was irritable and insufficiently “gripped by carnality”. But this is about as intimate as it gets. Most of the time, the territory is humdrum. She tells off her children; she goes for walks; her partner looks at her bum and wonders if she will ever leave him for a younger man.

Which leaves self-help. Like Feigel, I think most human beings feel, sometimes, that they would like to be able to break the rules – to be more free, less conventional, less atrophied – and it may be this that draws some to Lawrence, especially when young. But to consider him a guru? To turn to him, as she does, for parenting advice? To do so seems rather extreme, not to say bizarre, to

It’s impossible not to think of – to long for – Geoff Dyer’s Out of Sheer Rage

me. But having embarked on her project, she gives it a good old go, reluctant ever to admit to failure. Take Lawrence’s attitude to democracy (he was against it). “This is one of the aspects of Lawrence’s thinking I find most difficult,” she writes, as if there may yet still be some way to come to terms with it.

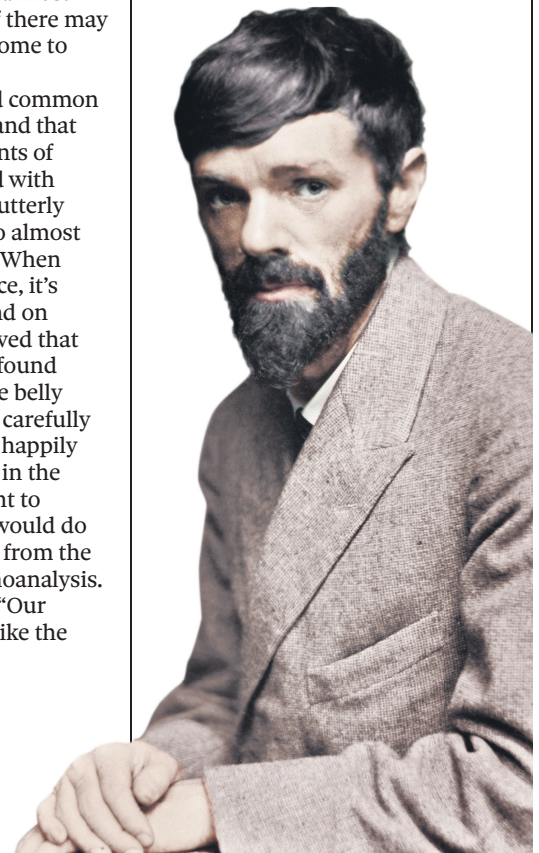
How she strains to find common ground between her life and that of Lawrence! Long accounts of the novels are bookended with observations so limp, so utterly banal, they could apply to almost anyone, in any situation. When she has a cold, for instance, it’s just like one of his. On and on she goes. Lawrence believed that the unconscious is to be found not in the head, but in the belly button, which brings her carefully to consider her stomach, happily still “taut”; now she lives in the country, she’s also content to agree with him that she would do well to “learn how to live from the sheep”, and pah! to psychoanalysis. At one point, she writes: “Our summer unfolds, rather like the

one in *Women in Love*.” What? Pulse quickening, the reader pictures wanton frolicking, the “complete union” Birkin hoped to have with Ursula Brangwen. But, no. It’s more to do with the sun and the grass and Black Lives Matter.

In her introduction, Feigel acknowledges the “brilliant women” who published books about Lawrence in 2021. The writer she doesn’t mention here, however, is Geoff Dyer, whose hilarious and uncategorisable book about Lawrence, *Out of Sheer Rage*, was published in 1997. And no wonder. It’s impossible not to think of – to long for – Dyer as you read *Look! We Have Come Through!*, his project being, in some senses, quite similar to Feigel’s. (Like her, he trails dutifully to Eastwood, in Nottinghamshire, where Lawrence grew up the son of a miner.)

How baffling to find her – much later, in her acknowledgments – writing that she is “grateful to Dyer for showing that Lawrence is best written about irreverently”. She could have learned from his mercilessness and candour; she needs the occasional joke far more than anything Lawrence can give her. Who is her book for? It’s hard to imagine its intended reader. Far from encouraging me to rethink Lawrence, it seemed to confirm all my worst prejudices, chief among them the notion that those who are apt to stick up for him are usually to be regarded with deep suspicion.

To order Look! We Have Come Through! for £17.40 go to guardianbookshop.com or call 020-3176 3837



DH Lawrence: ‘good company he most definitely is not’.
Granger/Historical Picture Archive/Alamy

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Autobiography

He doesn't just talk a good game

In Zlatan Ibrahimović's latest memoir, vanity goes hand in hand with an appreciation of his absurd persona, writes Andrew Anthony

Adrenaline: My Untold Stories
Zlatan Ibrahimović
Penguin, £10.99, pp272

It's nine years since *I Am Zlatan Ibrahimović* was published in English and described by the *Guardian's* Richard Williams as the "most compelling autobiography ever to appear under a footballer's name". That book told in revealing detail the rags-to-riches story of Sweden's most celebrated footballer, born to a Bosnian Muslim father and Catholic Croat mother in a tough neighbourhood of Malmö. It was raw, unapologetic and, though ghostwritten, resounded with the unmistakable voice of this most egocentric of athletes.

Adrenaline: My Untold Stories revisits some aspects of that first book, but really it's all about the AC Milan striker's coming to terms with getting older – an unforgivingly accelerated process for those in elite sports. He turns 41 in October, which is an exceptional age still to be playing at the highest level.

"When I was a young man," he writes – or rather his ghostwriter,

Luigi Garlando, does – "I was too in love with myself and I had a raging ego."

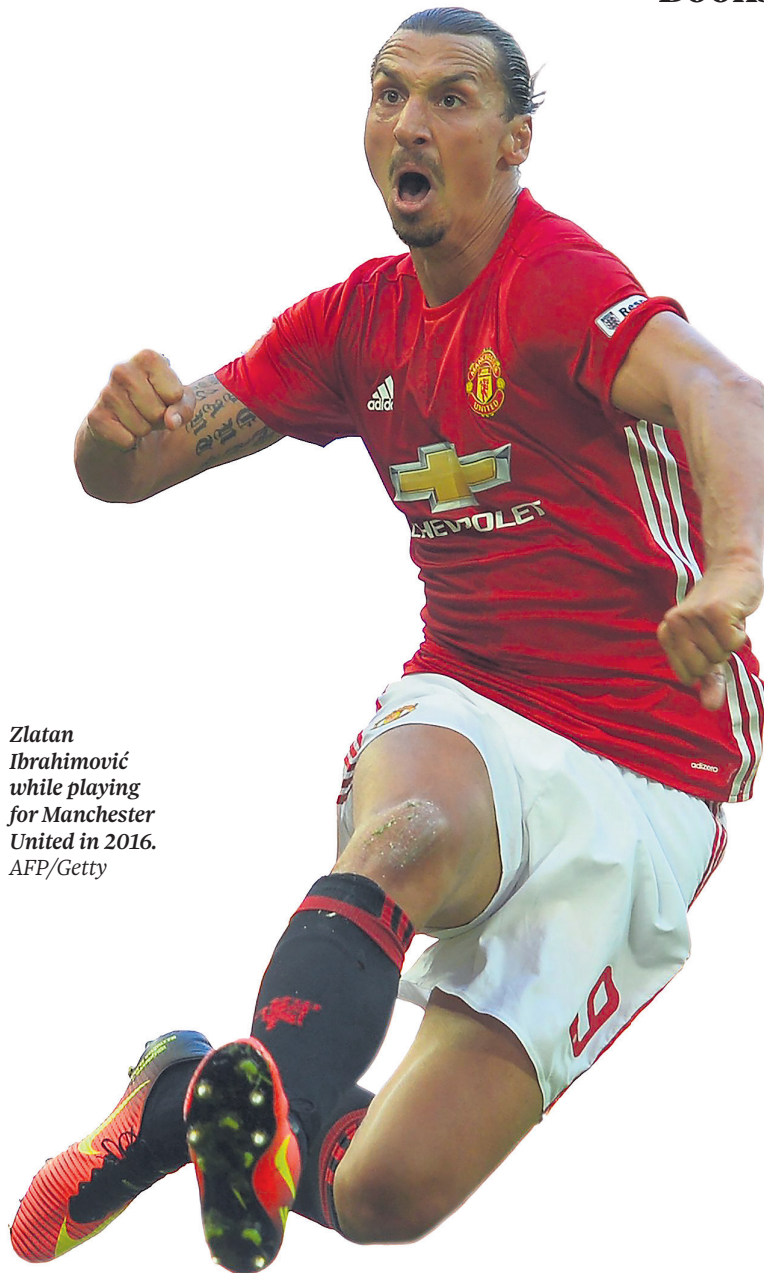
Now he says he's a leader in a more mature way and more at home with himself. "Zlatan Ibrahimović is a happy man," he concludes. Well, perhaps, but the most striking continuity between the young and mature versions of Ibrahimović is that he's still referring to himself in the third person. He also speaks of being a god.

Because he's successfully turned egotism into a kind of ironic performance art, it's often hard to tell how much is a provocative pose and how much he actually believes his own shtick. Certainly his newfound maturity has not led to a Zen-like acceptance of life's travails that he likes to suggest in this book. Because you only have to turn a few pages to encounter another scene of Ibra getting worked up about some minor irritation or threatening to deck an opponent.

He told Romelu Lukaku that he was going to break every bone in his body if he opened his mouth. And when the then Inter Milan player insulted the Swede's wife (according to Ibrahimović's account), he suggested his mother should do a voodoo spell. Elsewhere, he complains that Italian football is hypocritical for taking an anti-racism stance but allowing football crowds to chant "Gypsy" at him.

He is, to put it mildly, a mass of contradictions. Almost every firm

Zlatan Ibrahimović while playing for Manchester United in 2016.
AFP/Getty



opinion he expresses – and he's not a man looking for a fence to sit on – is negated by an equally strong opposing opinion, though usually without any recognition of the gap between the two. For example, he says he "can't stand" footballers carrying on about their humble beginnings, while it's a theme to

which he repeatedly returns himself.

And yet among the endless braggadocio and machismo there is something quite touching, even charming, about his intense relationship with himself. Unlike, say, Cristiano Ronaldo, the vanity comes with an appreciation of the absurd. He says he has had his

tattoos all done on his back so he doesn't have to look at them. And he dismisses the need for PR because, he explains, he has his own personal rule: "It's enough to be myself, and I'm perfect the way I am."

Married to a heroically understanding woman who looks after their two children in Sweden while he plies his trade in Milan, Ibrahimović, it goes without saying, is a very long way from perfect. He is in many respects an overgrown child, but nonetheless one who, while he may not be as smart as he thinks, is smarter than his detractors allow.

However, his sense of timing, so exquisite in the 18-yard box, has let him down with this book. Since it was completed, two momentous events in his life have taken place. The first is that his agent Mino Raiola, whom he continually refers to as his best friend, died in April this year. The second took place the following month, when Milan won their first Serie A title in more than a decade. In truth, Ibrahimović played a limited role on the pitch, as a result of mounting injuries. But there is an argument – certainly one he'd agree with – that his imposing strength of character and indomitable self-belief helped transform a team of also-rans into ruthless winners. Because, for all his mouthiness, Ibrahimović is a proven winner.

How he will fare when he finally has to hang up his boots is another matter. The thought of what he'll do without that regular adrenaline infusion scares him "a little", he writes. I suspect it scares him a lot. For when the crowds stop chanting his name, how will he remain Zlatan Ibrahimović?

To order Adrenaline for £9.34 go to guardianbookshop.com or call 020-3176 3837

Fiction

An appetite for a new adventure

A Hunger
Ross Raisin
Jonathan Cape, £16.99, pp464

Ross Raisin's career began explosively when his debut, *God's Own Country* – the story of a disturbed youth terrorising a community, in the tradition of William Trevor's *The Children of Dynmouth* and Niall Griffiths's *Sheepshagger* – won him nine prize shortlistings and the *Sunday Times* young writer of the year award. But as my boss once told me, being promoted is all very nice but then you have to do the work, and Raisin's follow-up, *Waterline*, was a misstep. His third novel, *A*



Ross Raisin: 'his most ambitious achievement yet.'

Natural, however, was one of the best books of 2017, though weirdly overlooked by prize juries.

His new novel, *A Hunger*, is its equal, and his most ambitious achievement yet. It reminded me of those clichéd blurbs promising that a book "tells us what it means to be human" – which they rarely do. Yet here is one that does just that, encompassing work and family, desires and appetites, responsibility and identity.

Our narrator is Anita, a sous chef in her mid-50s at a high-end London restaurant, who goes home every day to "the second job, Patrick" – her husband of 30 years, suffering from vascular dementia after a series of strokes. Her task makes Sisyphus's look rewarding: slow decline, a little worse each day, punctuated by shouts in the night and the occasional harrowing lucidity ("I don't want this life").

Anita's story comes in thin slices: chapters in the present alternate with short scenes from her past, one for each year from 1970 – when she was six years old – to 2018. It's a risky business: we lose the possibility of sustained tension but gain a cumulative insight into the elements that constitute a life.

We see how Anita ("I come from a family of nucas") has always been looking after others, starting with her mother ("I need you to help me, Anita"). Surrendering her own interests to those of her mum, children, husband and head chef makes her wonder who she really is. She sees herself as an accumulation of past identities – "all the women that used to be me" – just as she sees Patrick bit by bit disappear and her children become unknowable. (As an aside, Raisin deserves credit for recognising how much parenting time is spent telling your kids to put their shoes on.)

Anita's story is filled with the ironies of adulthood. The more help

Patrick needs, the more he resists; while for Anita, Patrick's dementia frees her from his previous controlling behaviour ("he treats you like shit", as son Matthew says) but imprisons her in obligations. But some light gets through: she plans to open her own restaurant with supplier and colleague Peter, who is more than a colleague, and maybe more than a friend. "Something has changed. A hunger is growing in me"; and hunger is the great motivator.

The attention to detail with which Anita is drawn means she steps outside the pages and lives enduringly in the reader's mind. This is a character-driven story that resists the temptation of a neat ending, though there are a couple of gut-punch moments – which are all the more effective for not being the ones the reader was expecting.

John Self

To order A Hunger for £14.78 go to guardianbookshop.com or call 020-3176 3837

Poetry book of the month

Relax, you're
in safe hands

Mark Pajak's composure, compassion and controlled imagination shine through in his polished debut, writes
Kate Kellaway

Slide
Mark Pajak

Jonathan Cape, £12, pp80

Mark Pajak's debut does not read like a debut: there is no fumbling beginner's luck, no rough moments or threadbare patches – its polished craftsmanship throughout is striking. *Slide* suits the book's atmosphere: these supple poems seem to be about to give you the slip but go on to prove tenacious and to linger pleasingly in the mind. Pajak is a Liverpudlian poet and his defining quality is the composure with which he encourages his readers into a false sense of security. He is a safe pair of hands writing about unsafe things. Take the opening poem, *Reset*. A 13-year-old girl is fiddling with a cigarette lighter – and, yes,

OK, maybe it would be better if she were not smoking at her age but you, unsuspectingly, can't help but enjoy the description of action and flame:

*She chafes a flame from the lighter,
listens to its gush of butane.*

The flame has a “raw egg white heat” which she sees “quiver round its yolk. Then she unthumps / and the flame slims out.” You are halfway through the poem and it is now too late:

*She holds her breath and plugs in
the hot lighter. Her lips clench white,
eyes into walnuts, the metal cap
fizzing into skin and fat and this
is how she deletes herself.*

Pajak applies the same exactitude to this development as to the lighter's flame – why is it that the walnuts are so good and surprising? Is it that they turn the girl into an older sufferer, eyes wrinkled in pain? Whatever the answer, the violence is mitigated by the compassion with which Pajak concludes, writing his way into a self-harmer's saving grace:

Then, all her muscles go slack.

The Tilt

Those days when Mum's hangover was a dark kitchen, sat at the table, head in her hands like a full bowl,

I'd slip out of the house and come here: this bookshop on Luke Street. In here I could shut the world

with a door and be walled in by hardbacks, their spines full of broken capillaries. Paperbacks neat as piano keys.

In here it was quiet. Floorboards tense as a frozen lake. The book in my chest that opened and closed.

And I'd kneel to a low shelf, choose at random and break open a loaf of paper. It didn't matter

that I couldn't afford it, or that soon the owner would make me leave, or that I was only four and couldn't read.

The smell of an old book is a memory of trees. A boy can tilt into it, the way a drunk tilts her glass, and lean back emptied.

*She opens her eyes for what feels
like the first time. Lets out the breath
taken in by someone else.*

The collection includes other poems of keen imaginative empathy extended towards a tramp, a doomed cat, an almost expired collie dog, a hapless photographer who walks from Ipswich and drowns in the Orwell River, doomed cattle and battery hens (in the brilliant *Brood*). His elegant, unflinchingly controlled imagination is detained by victims



*'Mystery
exists without
mystification':
Mark Pajak.*

might land a great punchline.

Not all the poems are emotionally testing or violent. A beautiful poem, *Mountain Path*, set out in a wavy serpentine, invites readers to think about the way a path is collectively formed – it is a meditation on sharing: “This cannot / be followed, only / learned, path. This / path that we all / pass on.” There is a fine sequence of poems about his grandmother's death, too, beginning with the idea of a still life applied to disintegrating fruit piling up on the hospital table beside her. This conceit, gently underworked, comes off perfectly. Throughout, Pajak's clarity is a treat – mystery exists without mystification. And I greatly enjoyed the snapshot poems such as *Embers*, written in March 2020 (the date's significance needs no labouring):

*The log in the fire
is like a grey bellied fish,
its gills breathing red.*

Another flame in a collection that deserves to be a blazing success.

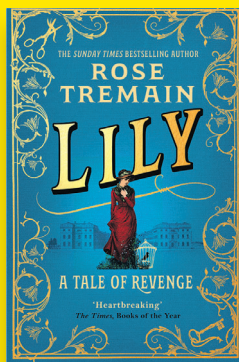
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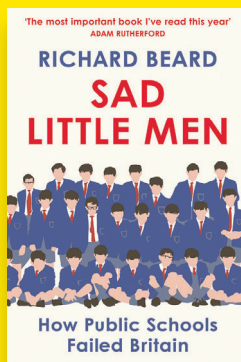
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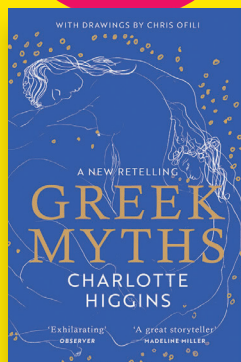
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Fiction

Escape to the chateau

Storm
Stephanie Merritt
HarperCollins, £14.99, pp400

One of the problems with having a runaway success with a side project is that it tends to cast a shadow over the rest of an author's work. Stephanie Merritt (also a critic for these pages) has written a series of superior literary thrillers, from her excellent debut, *Gaveston*, in 2002, to *While You Sleep* (2018). Her novels are about circles of friends trapped in literal or metaphorical crucibles, about privilege and failure, obsession and revenge. That Merritt's output has been rather thin is down to the fact that her alter ego, SJ Parris, has become one of the most successful writers of historical fiction in the country, selling more than 1m copies of her Giordano Bruno series of mysteries.

Now Merritt has returned to her own name for *Storm*, another literary thriller of the highest quality. Jo, our hero, is reeling from the death of her husband, Oliver. Their marriage was far from perfect – Oliver was controlling and self-centred – but his death has opened up a void in her life, one that she

fills by cossetting their daughter, Hannah. When an invitation arrives to go to a chateau in France where she and Oliver holidayed in the early months of their relationship, she leaps at the chance, even though it means leaving Hannah behind. She wants to go away with Arlo, Max and Leo, Oliver's closest friends, knowing that it is a way of staying close to him.

Max, a journalist, has been called away on a story at the last minute and so his girlfriend, the alluring and much younger Storm, has come along without him. There are echoes of François Ozon's *Swimming Pool* and Bertolucci's *Stealing Beauty*: what happens when someone young and liberated enters a world of more rigid morals. Storm swims naked, smokes joints, fills the prim mothers, Nina and Cressida, with a mixture of horror and jealousy. Then tragedy strikes, and all eyes turn to Storm. The ending is blistering, brilliantly paced and intricately plotted: the perfect poolside read.

Alex Preston

To order *Storm* for £13.04 go to guardianbookshop.com or call 020-3176 3837

Sloane Crosley

‘America didn’t deserve a party this year’



The books interview

The US essayist and novelist talks to [Hephzibah Anderson](#) about giving dating a literary treatment, spoofing wellness culture and what she learned about romance from watching *Seinfeld*

Sloane Crosley, 42, is best known for her droll, acerbic personal essays. Her latest novel, *Cult Classic*, is a savvy, effervescent caper through the romantic history of its heroine, Lola, a New York everywoman who’s wrestling with misgivings about her fiancé when she mysteriously begins running into a series of ex-boyfriends outside the same downtown restaurant.

How did *Cult Classic* come about?

It’s like, where do babies come from: when an idea and a laptop love each other very, very much, a book comes out. If I try to narrow it down, thematically it comes from avoidance. I didn’t want to write about dating. I’ve written one or two essays that involve dating and I’ve seen what happens.

And what does happen?

I get pegged as someone who writes about her wacky adventures in dating.

So what changed?

Age. At a certain point everyone realises that it doesn’t matter what other people think. I wanted to give a literary treatment to dating because it’s what takes up a section of your life. If I had been married for 20 years and got a divorce and wrote a book about divorce, nobody would think it was some sort of revolution or revelation.

How does writing fiction and nonfiction compare?

Fiction feels scarier and somehow more embarrassing to me. It feels like performing. If there’s a talent contest and the options are read a poem, spin in circles or juggle and speak German at the same time, I would choose to read a poem, but this feels like juggling and speaking German. All the raw material is coming from inside the house, and so you’re more culpable for every choice, as opposed to bouncing off the reality of the world.

Lola’s fiancé, Boots, is a glassblower. Tell me about that choice.

Because Boots was not going to be in the book that much, I wanted him to have interesting trappings without being too clichéd. I liked the idea that it’s this profession that combines artistry and attention to detail but then you have the heavy equipment. There’s something very sexy about it.

How much do you and Lola have in common?

Her observations, the way she phrases things, are not distinct from mine. But her choices and her near fatal ambivalence and indecision towards her own life is not me. I could use a little more of it, frankly.

No spoilers, but the plot hinges on a brilliantly absurdist twist. Did you worry about plausibility?

My secret is that I don’t think it’s absurdist at all. A lot of this book is a send up of wellness culture and technology – we’re trying to reformat and perfect every single part of our lives, down to the last cell. I feel like its speculative aspects are close to happening.

Your next nonfiction book, *Grief Is for Humans*, is about your close friend’s suicide.

Yes, it’s bummer nonfiction. I have an allergy to the word chapter, it makes me feel very self-serious, but there are five of them and they’re the five stages of grief, so we know it’s not a laugh riot.

And you wrote that during the pandemic?

I wrote it during the pandemic like a crazy person. But in a way that’s when you’re supposed to do it. When is the correct time to read or write a depressing book – is it on the beach or is it in a snowstorm?

Has Covid had a lasting impact on New York?

I became overly defensive during the pandemic because it felt important that we be fine. Now I think we mostly are but people’s tolerance with one another has decreased. We swore that it would increase if only the world would give us back our lost cities, and it’s like we aren’t fulfilling a bargain.

Should we talk about the overturning of *Roe v Wade*?

I took off to come here [the UK] on Independence Day, so I watched the fireworks from the aeroplane. I was not sad to leave. It’s horrifically bad. Nobody needs to hear my opinions about whether or not we should expand the supreme court but I will say that America is really where the phrase dumpster fire comes from, and it was heartbreaking to watch those fireworks. I don’t think we deserved a birthday party this year.

What’s your best romantic advice?

A pithy but applicable piece of advice comes from *Seinfeld*. Jason Alexander’s character says the trick to a healthy relationship is each person has to feel like they’re getting the better deal. It sounds so transactional but it takes this horrible thing we do and uses it for good.

Has any of your childhood reading stuck with you?

I loved *Alice in Wonderland*, *The Secret Garden*, Roald Dahl. The idea that something is lurking just beneath the surface or just behind a closed door is very appealing to me.

Who’s your favourite literary character?

Madame Bovary. She’s horribly misunderstood and I adore her. I don’t know if it was necessary for Woody Allen to bring her back in a time machine – did you read that short story? Leave it to him... Also, it’s the first book I ever read in French and I don’t think I could do it again – it was at the height of my French.

What do you plan on reading next?

The Rabbit Hutch by Tess Gunty. I’m so excited to read that.

Which writers working today do you most admire?

I’d say Rachel Kushner, Gary Shteyngart, Zadie Smith and Sigrid Nunez. I also really enjoy Daniel Kehlmann, Dana Spiotta and Lily King. Olga Tokarczuk is brilliant. They’re all lyrical without being pretentious, funny without celebrating their own jokes. Their work is confident and immersive. I just know I’m in good hands.

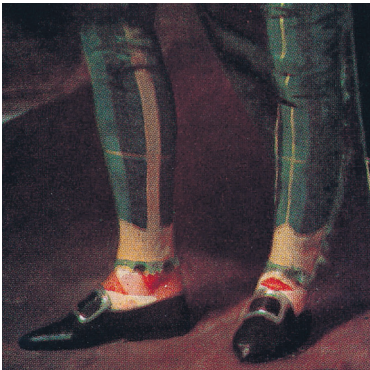
What’s the last really great book you read?

I don’t know about “great” but I’d recommend Diana Vreeland’s autobiography, *DV*. It’s enchanting (which seems like a very *her* word) and very of its time. I’ll give you the first line: “I loathe nostalgia.”

Cult Classic is published by Bloomsbury (£16.99). To order a copy for £14.78 go to [guardianbookshop.com](#) or call 020-3176 3837

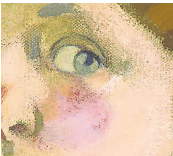
Puzzles

Guess the painting by Laura Cumming



This week's question: Whose shoes are these (above)? Answer next Sunday.

Last week's detail came (below) from Finnish artist Helene Schjerfbeck's 1912 self-portrait. The artist looks over her shoulder, startled and apparently shy, in a painting of paradoxical force. There is an intense pleasure in the way her paint lies on the canvas like face powder or rouge, imitating the very thing it depicts. Schjerfbeck reworked her pictures with palette knives and sandpaper to get her distinctively fine shifts of tone and surface. Quiet people in silent rooms was her lifelong subject, of which she was herself the great but modest protagonist.




Emoji books of the Christian bible

Guess the books of the Old and New Testaments from the emoji symbols. Answers on page 47

1





2






3



4



5



Set by Killian Fox

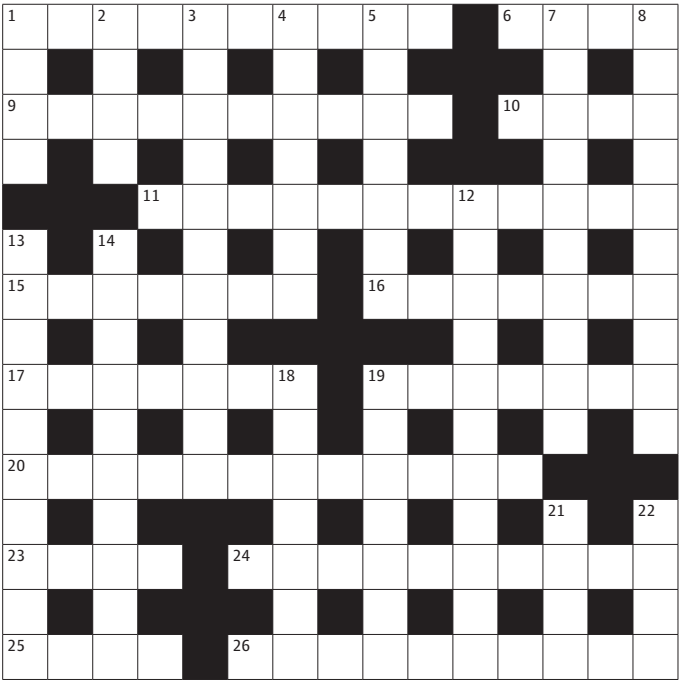
Everyman crossword No.3,955

Across

- 1 Sailors travel here for substantial part of meal (4,6)
- 6 Almost perfect notion (4)
- 9 Trunk of gin ordered; it helps musician get started (6,4)
- 10 Bite from insect that's repelled (4)
- 11 Singer to emit pained expression before piano piece (12)
- 15 They provide warmth in essence, husband and son (7)
- 16 One found in hedge, perhaps, to argue and quarrel (7)
- 17 Some emus tangled with wild equine (7)
- 19 Spicy sausage mostly unpleasant task, ultimately seeing *ennui* chez Léo (7)
- 20 Stinking Emmenthal Sir put away (2,3,7)
- 23 Call for massage, loudly (4)
- 24 Authorisations for acts of demolition (10)
- 25 Exclamation expressing annoyance with a 2022 World Cup host city (4)
- 26 Do big trees make up this place? In a sense; largely not! (4,6)

Down

- 1 Tiny beast's enormous power, we're told (4)
- 2 Primarily infinitesimal objects; negative, sometimes? (4)
- 3 Focus your thoughts: what might your drink be made from? (11)
- 4 Develops – or decreases? (7)
- 5 Moves slowly, after brief second dashes off (7)
- 7 Rat Pack star working in tandem to secure Alfa Romeo (4,6)
- 8 Own goal, or a dummy: balls getting



- weaved? (6,4)
- 12 A father falling O-level about a Catholic computer programmer (3,8)
- 13 Impeach Don, ineffectively defended (10)
- 14 Fellow athlete's flying, taking drug and artificial body part (5,5)
- 18 Noted heretic in scene of Jesus' ministry cut short by duck (7)
- 19 Italian liqueur one consumed in holiday accommodation on Rhode Island (7)
- 21 In the entrance, adjusting central heating: Everyman's beginning to be a pain (4)
- 22 A little app's strangely quiet alert (4)

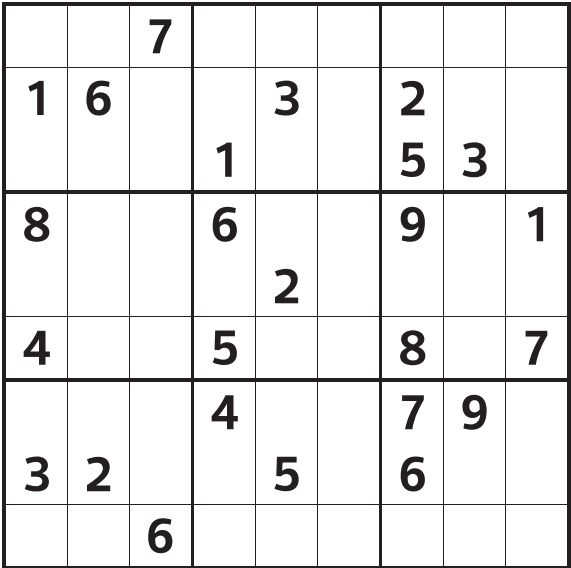
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£15 book tokens for the first five correct solutions opened. Solutions postmarked not later than Saturday night to: The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313. No enclosures please other than name and address. Results on Sunday week.

Sudoku classic



Fill in the blank cells using the numbers 1 to 9. Each number must appear just once in every row, column and 3x3 box.

SOLUTION No. 3,954

Everyman No. 3,953 winners
Janet Fraser, Twickenham, Middlesex
Paul White, Stalybridge, Greater Manchester
Vivienne Walker, Sheffield
C Pass, Smithills, Bolton
Lulu Pie, Exeter



2	5	1	8	6	3	9	7	4	
7	8	9	1	5	2	6	2	3	
3	6	2	2	9	7	8	1	5	
2	9	8	3	1	5	2	6	7	
5	7	3	6	2	8	1	2	9	
1	2	6	2	7	9	3	5	8	
6	3	5	9	2	1	7	8	2	
8	2	7	3	6	5	9	1		
9	1	7	5	8	2	2	3	6	

2	2	8	7	9	5	6	1	3	
7	6	5	1	8	3	2	9	2	
1	3	9	6	2	2	7	8	5	
5	2	3	8	7	6	9	2	1	
8	9	7	2	5	1	3	6	2	
6	1	2	9	3	2	8	5	7	
9	5	1	3	6	7	2	2	8	
2	7	6	2	1	8	5	3	9	
3	8	2	5	2	9	1	7	6	

Azed No. 2,616 Plain

1	2	3		4	5	6		7	8		9
		10									
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		26			27						28
29								30			
31											
32				33							

Name

Address

Post code

Across

- 1 Outstanding performer? Margate's thrilled (8)
- 7 What may be piping hot, making one curse? (4)
- 10 Comic interlude, very old, filled with pulp mostly (10)
- 11 Betrayed first sign of senility, getting on (4)
- 12 'Hush'? *That's* 'mum', put another way (5)
- 14 Clever dick? Reverse of studious person – quite (7)
- 17 Coverage in *The Scotsman*, say, rants nobleman penned (9)
- 18 Head of Rugby no lad's messed with? (6)
- 20 Scientific geek absorbed in dispute chiefly (6)
- 21 Extremely frosty exchange? (6)
- 23 Jock's one to admit hoax and feel disgrace as before (6)
- 24 Road sign needs to be this round start of excavation (9)
- 27 In which you'll see more than one slope arms and get drilled (7)
- 29 Old philosopher, one mostly kept in readiness (5)
- 30 Middle of September? Heavens, it's often fine for a picnic (4)
- 31 They were plotting part of bowling green in street strangely (10)
- 32 What's associated with Milton (centrally)? Blindness may have affected such (4)
- 33 Search Scots in quick movement? They may do that (8)

Down

- 1 Deer e.g. avoiding marshy ground (4)
- 2 What may create worried reaction, or conversely (10, 2 words)
- 3 Dance making you miss work (5)
- 4 Troubled pal taken in by jocular Australian subtitle? (9)
- 5 Noble nag was at the front of the field (6)
- 6 Talisman, a cross with letter associated with one? (6)
- 7 Hiding head was expensive for Dick – being one such? (7)
- 8 Pale blue component of Paraquat (4)
- 9 Male sitter, recognized locally? One deserved hanging (8)
- 13 Felt –tip, one creating circles Margi scrawled (10)
- 15 Former assemblies mostly screened, broadcast in postscript (9)
- 16 Follower of Huss curtailed forbidden liturgy (8)
- 19 Like sea creature's fur? Sailor I spotted clothed in one (7)
- 22 Top of helmet I found in Crimea, battered, rear piece missing (6)
- 23 Sailor joining middle of sail, not all at once (6, 2 words)
- 25 Perch causing head of splinter to pierce bottom (5)
- 26 Eponymous hero appearing in early page (not English)? (4)
- 28 Blond may change? Yes, looking at latest colours (4)

The Chambers Dictionary (2014) is recommended. It does not give the short form referred to in 7 Down.

Azed No. 2,613 solution & notes

1	2	3	4	5	6	7	8	9	10	11
C	O	P	P	Y	S	C	C	A	R	B
12	A	P	R	E	S	C	O	U	P	E
13	R	U	E	D	A	34	I	P	I	E
	I	S	L	A	15	P	E	R	D	E
16	B	O	A	T	N	E	17	C	K	C
19	O	P	T	E	R	V	A	T	E	R
21	S	E	I	C	H	E	R	A	P	A
	T	R	C	A	E	S	C	R	O	L
27	R	A	M	B	U	T	A	N	L	I
30	A	T	A	B	R	I	N	T	I	N
	C	U	Z	32	I	N	V	E	R	T
33	A	M	E	E	R	O	T	34	B	E

Across 12, anag. in a pup; 15, end in per do; 19, (helic)opter; 31, anag. less o, & lit.; 34, bes(t) + OM.
Down 1, ref. 7 Ac.; 2, opera in anag.; 3, tale (rev.) in pric(e); 8, pie in ace; 11, pool in sed; 22, see noddyl; 24, police with t for c; 29, iv in to.

Azed No. 2,613 winners
PB Alldred, Isle of Harris, Outer Hebrides
Mr CD Barber, Bridlington, Yorkshire
Terry Lavell, London E17

Rules and requests
£25 in book tokens for the first three correct solutions opened.
Solutions postmarked no later than Monday week to:
Azed No. 2,616, The Observer, 90 York Way, London N1 9GU.

Killer by Godefridus

13		15		13	18			
23				21		21		
	9						11	
		22	14		24	19	10	
			23					14
16								
	15	22		19		20	19	
			8					6
			10					

Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Emoji answers
1. Exodus 2. Revelation
3. Genesis 4. Judges 5. Daniel

Chess by Jonathan Speelman

ffDiagram 1

Here Mamedyarov tried 35 Nf6. What was the idea and how should Black reply? (See game.)

After nearly a decade as world champion, Magnus Carlsen has decided to lay down his crown, paving the way for a match next year between the top two in the Candidates tournament: Ian Nepomniachtchi and Ding Liren.

Carlsen became world champion at the end of 2013 by defeating Viswanathan Anand and defended the title against Anand, Sergey Karjakin, Fabiano Caruana and Nepomniachtchi. Each match took the best part of a month and the preparation was intense, lasting maybe half a year. So it's understandable that Carlsen is tired of the process, though somewhat sad. When he first mooted his retirement I thought that in the end he would relent. But when he made his announcement he explained that it had been on his mind for some time and it's clearly final.

Happily Carlsen doesn't intend to abandon chess. He's still hoping to achieve his ambition of breaching the 2900 rating barrier and expressed enthusiasm for forthcoming tournaments. The first of these has already taken place: the SuperUnited Rapid and Blitz tournament in the Croatian capital, Zagreb. The third of five events in this year's Grand Chess Tour, this pitted 10 players in combat over five days: the first three at rapidplay, followed by two blitz tournaments.

Jorden van Foreest, who began with the fine game below, won the rapidplay

ahead of Carlsen, Wesley So and Alireza Firouzja, but Carlsen reigned supreme in the first blitz tournament to take a handy lead. Blitz is very much a function of mood and in the second Carlsen made just 50%, but nevertheless held on, making 22.5/36 (2x5.5 for rapidplay + 7+4.5 for blitz) ahead of Firouzja and Maxime Vachier-Lagrave, both on 22.

I mentioned Biel and Dortmund last week. The 10-player tournament in Biel featured classical chess, rapidplay and blitz and was won by Le Quang Liem from Vietnam. Dortmund featured no-castling (NC) chess, with a four-player double-rounder won on tie-break by German Dimitrij Kollars ahead of Viswanathan Anand, Michael Adams and Daniel Fridman.

Finally, the Olympiad is under way in Chennai. More next week.

Shakhriyar Mamedyarov v Jorden van Foreest

Zagreb CRO 2022 (rapidplay round 1)
Queen's Gambit Declined

1 d4 d5 2 c4 e6 3 Nf3 Nf6 4 Nc3 a6
This formerly unusual move has been popularised in recent years by Carlsen.
5 cxd5 If 5 Bg5 Black can try dxc4, when a6 is useful preparing b5.
5 ... exd5 6 Bg5 Be6 7 Qb3 Nbd7 8 e3 8 Qxb7 is conceivable but Rb8 9 Qxa6 Rxb2 10 a3 (to prevent Bb4) Be7 11 e3 0-0 gives Black plenty for the pawn.
8 ... Rb8 9 Qc2 Bd6 10 Bd3 c6 11 Rb1 Qc7 12 b4!? A normal reaction with this pawn structure, but here Black is well placed to get a knight to c4.
12 ... 0-0 13 Bh4 Bg4 14 Ng5!? 14 Nd2

Rbe8 15 h3 Bh5 16 0-0 was OK.
14 ... h6 15 Nh7 Nxh7 16 Bxh7+ Kh8
17 Bd3 Rfe8 18 h3 Be6 19 Ne2 Nb6
20 0-0 Nc4

Diagram 2
21 Bxc4!? If 21 Qc3 b5 cements the knight.
21 ... dxc4 22 e4 a5 23 b5 cxb5
24 Rxb5 Bd7 25 Rh5 b5 It's now a race between White's efforts to attack and Black's queenside pawns.
26 Nc3?! Natural-looking, but 26 e5 was probably better.
26 ... Qc6 27 Nd5 Bf8 28 Bg3 Rbc8
29 Re1 b4 30 Re3 a4 31 Be5 b3
32 Qd2 a3

Diagram 3
33 Rg3 As Black prepares to land his space invaders, White takes aim, threatening Q or Rxh6+ leading to mate.
33 ... Rxe5! 34 dxe5 c3! If 34 ... b2? 35 Nf6 Qxf6 36 exf6 b1Q+ 37 Kh2 Qb6 38 e5! when if 38...c3 39 Rxg7! Bxg7 40 Rxh6+ Kg8 41 Qg5 and mates.
38 ... Kh7 prepares 39 Qg5? g6! but instead simply 39 Qxd7.

See Diagram 1.
35 Nf6 If 35 Rxc3 b2 36 Nf6 Qxc3 37 Qg5 b1Q+ 38 Kh2 gxf6 39 Rxh6+ Bxh6 40 Qxh6+ Kg8 41 exf6 Qb8+ 42 g3 Qbxg3+! 43 fxc3 Qb2+ and mates or 35 Nxc3 b2 36 Kh2 Be6 37 Qg5 Bxa2! 38 Nd5 Qg6!

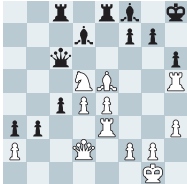
35 ... Qxf6! But not 35 ... cxd2?? 36 Rxh6+ gxh6 37 Rg8 mate!
36 Qxd7 Qe6 Here Mamedyarov resigned. The attack is broken and Black's pawns will win material.



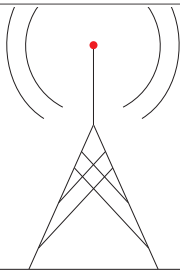
1 Shakhriyar Mamedyarov (to play) v Jorden van Foreest



2 Shakhriyar Mamedyarov (to play) v Jorden van Foreest



3 Shakhriyar Mamedyarov (to play) v Jorden van Foreest



Television

By Hollie Richardson

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day War and Justice: The Case of Marine A

Channel 4, 9pm

"I don't think I am a murderer." Al Blackman – the former British soldier convicted for the murder of a Taliban insurgent in 2011 – is the subject of this forensically produced documentary. He tells his version of events, along with the soldiers on duty with him and those who were involved in his case. Using recently recovered combat footage, the film pieces together what happened and what led to his conviction being reduced.



The Newsreader

BBC Two, 9pm & 9.55pm

After raunchily displaying their relationship to colleagues at the party, Dale (Sam Reid) and Helen (Anna Torv) wake up ready to face the newsroom. Swatting away the gossip, the pair instead focus on getting the first interview with the wrongfully convicted Lindy Chamberlain following her release from prison.

Better Things

BBC Two, 10.45pm

The final season of Pamela Adlon's razor-sharp comedy-drama continues. Sam and Frankie turn a corner in their relationship by going on a celebrity graveyard tour – followed by an overdue and honest conversation about Frankie's pronouns, which causes some frustration before they finally reach an understanding. **HR**

Film

Napoleon Dynamite

(Jared Hess, 2004)

Sky Cinema Cult Classic, 6.25pm

One of recent American cinema's great oddball one-offs – well, not strictly, since writer-director Jared Hess went on to make other comedies, but subsequent goof operas *Nacho Libre*, *Gentlemen Broncos* and *Don Verdean* never quite captured attention as did this idiosyncratic debut. Jon Heder plays Napoleon, a gawky Idaho teen whose daily world takes in alternative martial arts, fraught school elections and a bizarre Jamiroquai dance number. Vaguely Coens-y in its styling, it feels most of all like a live action cartoon, and did indeed spawn an animated TV series. Equally loved and shrugged at on release, it probably looks profoundly retro now; you may find yourself chortling despite your best intentions. **JR**

Monday

Pick of the Day La Brea

Channel 5, 10pm

Executive-produced by the writer behind *The Mentalist*, here's an ambitious sci-fi disaster drama about a humongous sinkhole that pulls people and buildings into its depths in Los Angeles. While the rest of the world tries to work out what has just gobbled up half a city, those inside it need to navigate its inexplicable, and terrifying, primeval land – as well as one another. The whole season will be available to stream on new platform Paramount+ after this debut episode.



Two Doors Down

BBC Two

In scenes reminiscent of *Keeping Up Appearances*, Cathy and Colin invite the riffraff neighbours round to show off about their Italian sojourn and serve the red wine she didn't actually like. They've also asked their new fellow well-to-do holiday friends Andy and Gail over. But it turns out that no amount of olives on cocktail sticks can help you to pass for posh.

Super Surgeons: A Chance at Life

Channel 4, 10pm

In the last of this unflinching look at the work of top oncologists, Prof Vin Paleri needs to perform throat surgery that could leave the patient unable to speak or swallow. Elsewhere, a woman is told she might need to have her whole reproductive system removed, and a man learns that he has a rare cancer in his abdomen. **HR**

Film

Apocalypse Now: Final Cut

(Francis Ford Coppola, 1979)

BBC Two, 11.15pm

Of all the film-makers who have had trouble letting a finished film lie, Francis Ford Coppola may have the most justification. He originally expanded his notoriously fraught, undeniably visionary Vietnam drama in 2001 with *Apocalypse Now Redux*, notably inserting scenes that traced America's involvement in Vietnam back to the legacy of French colonialism (in the process heightening the echoes of Joseph Conrad). Then, in 2019, he scaled back the expanded film for this third cut running 183 minutes. This version was hailed by many as the film Coppola was aiming for all along, although critics also felt that it heightened the original's glories and its failures – which, of course, enhances the myth and controversy no end. **JR**

Tuesday

Pick of the Day Irma Vep

Sky Atlantic, 9pm

This peculiar, eight-episode meta drama follows the production of a modern-day reboot of the 1915 crime film serial *Les Vampires*. Hollywood star Mira (Oscar winner Alicia Vikander) is set to zip into a velvet catsuit to play the lead role of burglar Irma Vep on a set where the crew are absolutely obsessed with her character, including typically troubled French director René (Vincent Macaigne). Mira becomes more curious about her new part, and the line between real life and fantasy starts to blur.



Worst House on the Street

Channel 4, 8pm

Another completely tone-deaf property series, this time hosted by developer siblings Scarlett and Stuart Douglas (whom you might recognise from *George Clarke's Flipping Fast*). They help buyers transform rundown houses, and the opening episode sees the pair rescue Harry and Yimika's Croydon terraced house while hoping to save them money.

Vicky Pattison: Alcohol, Dad and Me

Channel 4, 10pm

Reality TV star Vicky Pattison made a career out of shows that relied on her being drunk for their sinister brand of entertainment value. She now says she doesn't like who she is after a drink. In this documentary, she addresses her turbulent relationship with alcohol – including her father's addiction. **HR**

Film

Young Adult

(Jason Reitman, 2011)

BBC Two, 11.15pm

Writer-director-producer Reitman – who recently took the helm of his dad Ivan's *Ghostbusters* franchise – isn't the most consistent director, but when he's feeling mischievous, he's one of the smarter mainstream talents around. Scripted, like his 2007 hit *Juno*, by Diablo Cody, this tart comedy of manners stars Charlize Theron as Mavis, a writer of young adult novels who returns to her home town hoping for a reunion with her high school boyfriend (Patrick Wilson). The premise could easily have turned out bitterly misogynistic as well as just misanthropic, but Cody and Reitman carry it off neatly, and Theron creates a character who's monstrous enough to be compelling, if not at all lovable. **JR**

Wednesday

Pick of the Day The Great

Channel 4, 10pm

It's coronation day – time for Catherine (Elle Fanning) to declare herself The Great ("It is just calling things what they are"). Peter (Nicholas Hoult) is invited to the ceremony and we start to see glimmers of a "nicer" side to him. But can he – the most awful man ever to breathe – really find redemption this season? While he remains under house arrest, Catherine gets to work implementing her new ideas as empress – but she proves to be too far ahead of her time.



New Amsterdam

Sky Witness, 9pm

Inspired by a real-life doctor's time at the oldest public hospital in the US, this medical drama returns for a fourth season. In the opener, medical director Max Goodwin (Ryan Eggold) surrenders to his long-simmering feelings for a colleague. Meanwhile, a new doctor arrives at New Amsterdam with proposals for some controversial changes. **HR**

The South Bank Show

Sky Arts, 10pm

With Birmingham Royal Ballet currently receiving rave reviews for its production of *Don Quixote*, Melvyn Bragg talks to its director, Carlos Acosta, who has enthralled audiences for more than 30 years. Here's his story: from a childhood in Cuba to becoming the English National Ballet's youngest ever principal. **Ali Catterall**

Film

Our Man in Havana

(Carol Reed, 1960)

GREAT! movies classic, 6.45pm

Adapted from his 1958 novel, Graham Greene's third film in collaboration with Carol Reed stars an impeccably flustered Alec Guinness as James Wormold, a down-at-heel vacuum cleaner salesman in Batista-era Cuba, recruited by British intelligence (incarnated by Ralph Richardson) to be their eyes and ears in Havana. Wormold finds himself inventing agents and repurposing domestic appliance manuals as imaginary rocket launcher plans. It's the prototypical dork-out-of-his-depth spy spoof, much imitated later. Maureen O'Hara, Burl Ives and cult US comic Ernie Kovacs play support, along with Noël Coward, contributing a moment of camp innuendo even Julian and Sandy would have balked at. **JR**

Thursday

Pick of the Day

Code 404

Sky Comedy, 9pm & 9.30pm

Stephen Graham and Daniel Mays are back at it as detective partners in season three of this comedy crime drama, in which John (Mays) has been resurrected using artificial intelligence after being killed in the line of duty. In the first of tonight's double bill opener, the troublesome twosome are under investigation and stuck on limited duties – but that doesn't stop them from getting stuck in when a fellow copper is murdered. Episode two sees the realisation that a serial killer may be on the loose. **HR**



Big Oil v the World

BBC Two, 9pm

Recent history is littered with mea culpas, from penitent Silicon Valley programmers to the engineers who helped develop a new technique for extracting gas and oil in the 1980s – a process otherwise known as “fracking”. This final, deeply worrying episode explores how the fight to tackle the climate crisis suffered yet more setbacks in the 2010s. **AC**

The Baby

Sky Atlantic, 9pm

Just when you thought this Michelle de Swarte-led series couldn't get any wackier, the demon baby decides to possess the children of Juniper House – and good luck to any adult who gets in their way. As she takes over, Natasha (De Swarte) faces her relationship with her own mother, who left when she was a child. **HR**

Film

Gentlemen Prefer Blondes

(Howard Hawks, 1953)

BBC Four, 8.45pm

Expect a fresh wave of Marilynitis once already controversial biopic *Blonde* comes round, with Ana de Armas in the lead. Meanwhile, here's a Monroe double bill, beginning with MM teaming up with Jane Russell as showgirls on the make on an ocean liner, in an adaptation of the musical based on Anita Loos's 1920s novel. Monroe performs Diamonds Are a Girl's Best Friend, and Russell sings Ain't There Anyone Here for Love to a phalanx of cartwheeling muscle boys, in one of Rainer Werner Fassbinder's Top 10 favourites. Then at 10.15pm, Billy Wilder's immortal *Some Like It Hot* (1959), with Monroe playing den mother to a touring female jazz band, with Tony Curtis and Jack Lemmon as its unlikely recruits. **JR**

Friday

Pick of the Day

Stevie Nicks: Rock a Little

Sky Arts, 8.15pm

A must watch for Nicks fans wanting to ease into the weekend, here's the recording of her 1986 concert for her third studio solo album, *Rock a Little*, held at the Red Rocks Amphitheatre in Colorado. Fleetwood Mac bandmate Mick Fleetwood and singer-songwriter Peter Frampton join her on stage to help perform a memorable set, with renditions of hits including Dreams, Edge of Seventeen, Leather and Lace, Stop Draggin' My Heart Around, Sara, Talk to Me and Rhiannon.



Jane Austen's Sanditon

ITV, 9pm

“I lay awake all night,” coos a glowing Alison (Rosie Graham). “Since dancing with Captain Carter I cannot eat or sleep for thinking of him.” It's a pity she's oblivious to the fact that her captain (Maxim Ays) is wooing her under false pretences. Never mind: it turns out that she has also caught the attention of another officer... **HR**

8 Out of 10 Cats Does Countdown

Channel 4, 9pm

So successful has this *Countdown* spin-off been that Jimmy Carr has sat underneath that giant clock for longer than any actual host of the show proper, bar the late Richard Whiteley. Its addictively silly approach to numeracy and literacy will tonight stem from Alan Carr, Harriet Kemsley, Jonathan Ross and Maisie Adam. **Alexi Duggins**

Film

The Incident

(Larry Peerce, 1967)

Talking Pictures TV, 11.30pm

Before his Philip Roth adaptation *Goodbye Columbus*, Larry Peerce made this densely atmospheric expansion of TV drama *Rise With Terror*, reworked by original writer Nicolas E Baehr. Tony Musante and a young Martin Sheen are New York thugs who terrorise a late-night subway train, the passengers including Brock Peters, Ruby Dee, Beau Bridges, the ineffable Hollywood veteran Thelma Ritter and Ed McMahon, best known as a stalwart American TV host. Despite its cast of “gold-plated stereotypes”, Roger Ebert dubbed this an “urban western”, and you can see the pessimistic echoes of *High Noon*. Tough, chilly, somewhat bleak, anticipating both Martin Scorsese and John Carpenter. **JR**

Saturday

Pick of the Day

Micah Richards's Player Pranks

Sky Max, 9pm

The man with the most infectious laughter and smile in football punditry finally gets his own series. For his hidden camera show, Micah Richards (below, left) is joined by the likes of fellow Sky Sports colleague Adam Smith (right), England Lioness Jill Scott and former footballers Jamie Carragher and Jermaine Jenas to get up to mischief. Each episode involves pranking a victim from a football team who then nominates another player to take the hit of the next prank.



Alan Carr's Epic Gameshow

ITV, 7pm

It's another round of classic show *Play Your Cards Right* with gamesmaster Mr Carr tonight. For those unfamiliar with the Bruce Forsyth classic: four couples test their luck against an unpredictable deck of cards by guessing (and shouting) “higher!” or “lower!” Winning the £30,000 prize depends on a single card.

Lost Treasures of Rome

Channel 4, 7pm

Continuing to follow incredible excavations of Rome, the Golden House – a vast palace built in the first century – is the next buried treasure ready to be found in a fascinating series. As archeologists start digging, questions arise: why was it buried? And what can its fate tell us about the builder, the notorious emperor Nero? **HR**

Film

Blue Steel

(Kathryn Bigelow, 1989)

Film4, 11.05pm

Kathryn Bigelow cemented her reputation as an all-round hard-ass director and a genre stylist with this police thriller. Jamie Lee Curtis, in one of her defining roles, plays New York rookie cop Megan Turner, who loses her gun while foiling a robbery, then finds it implicated in a series of killings. Meanwhile, she becomes involved with that quintessentially 80s problem male, a commodities trader, played by Ron Silver. A key exhibit in the history of modern female-centred Hollywood cinema: *New York Times* critic Janet Maslin, despite feeling her credulity stretched, found it “both a sobering and invigorating experience.” Bigelow's co-writer, as on 1987's vampire western *Near Dark*, is Eric Red, who also wrote essential 80s chiller *The Hitcher*. **JR**

Radio

By Stephanie Billen

Picks of the Week

A late addition to the programme, **Prom 19a: Ukrainian Freedom Orchestra** (*Sunday, Radio 3, 11am*) offers a space for Ukrainian musicians to come together in a moving performance of Valentin Silvestrov's Symphony No 7, Chopin's Piano Concerto No 2, Beethoven's rescue opera, *Fidelio*, and Brahms's rousing final symphony. The orchestra features recent refugees as well as Ukrainians from European orchestras. Canadian-Ukrainian conductor Keri-Lynn Wilson, who was responsible for organising the musicians' tour, has called it: “an expression of love for their homeland and to honour those who have died and have suffered so much.”

The Silent Mind (*Monday, Radio 4, 8pm*) explores how one's own head can become a place of refuge or torment depending on the nature of its interior monologue, or lack of one. Psychologist Prof Charles Fernyhough, reveals how Descriptive Experience Sampling was pioneered to conduct research in this area. We hear from a person whose constant inner chatter evaporated following an aneurysm and from a woman who visualises an entire mental “room” accessed by a spiral staircase behind her left ear.

An Australian mother describes her bereavement in terms of a huge hole in her heart in **New Storytellers: Sara's Spirit** (*Tuesday, Radio 4, 9.30am*), a superb feature by Anna Budd, highly commended in the recent Charles Parker student radio competition. Julie and Mark relive the terrible story of how their 21-year-old daughter Sara was caught up in London's 2017 Borough Market atrocity. While describing herself as broken, Julie also talks about Sara's enduring spirit which she felt even as she held her hand in the morgue.

In the Studio (*Tuesday, World Service, 11.30am*) meets landscape architect James Corner, best known for the elevated New York High Line in Manhattan and now working on the Camden High Line, which will include a green park alongside an active rail track. In an inspiring conversation, he discusses the importance of city parks in providing “big voids that

are open to the air and open to the sky”. Mindful of the effects of lockdowns and the ongoing climate crisis, he is more convinced than ever of the need to create places where urban dwellers can simply breathe.



James Corner: blue-sky thinker. Getty



Super Surgeons:
A Chance at Life
Channel 4, 10pm
*Prof Vin Paleri performs
throat surgery on patient
Will at the Royal Marsden*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Commonwealth Games (T) Coverage of day four from Birmingham, where 72 nations and territories do battle for gold. Swimming heats again come to the fore with a plethora of star names taking to the water at Sandwell. 1.0 News (T) 1.30 Regional News (T) 1.45 Commonwealth Games (T) Hazel Irvine presents gymnastics from Arena Birmingham and track cycling from Lee Valley VeloPark on day four of the Games. 6.0 News (T) 6.30 Regional News (T)</p>	<p>6.30 Close Calls: On Camera (T) (R) 8.0 Sign Zone: Cat Watch 2014 – The New Horizon Experiment (T) (R) 9.0 News (T) 10.30 Wanted Down Under (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Commonwealth Games (T) 1.45 Mastermind (T) (R) 2.15 Our Food, Our Family (T) (R) 2.45 FILM Kiss Me Kate (George Sidney, 1953) (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 Commonwealth Games (T) 7.0 Nadiya Bakes (T) (R) 7.30 EastEnders (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) The team visit Newcastle racecourse. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Priya is left stunned, Kim's wedding gets too much for Lydia, and Moira is shocked to hear some news.</p>	<p>6.0 Countdown (T) (R) 6.40 3rd Rock from the Sun (T) (R) Double bill. 7.30 The King of Queens (T) (R) Double bill. 8.20 Frasier (T) (R) Triple bill. 9.50 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Ramsay's 24 Hours to Hell and Back (T) (R) 1.10 Find It, Fix It, Flog It (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) 4.0 Help! We Bought a Village (T) 5.0 Couples Come Dine With Me (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 News (T) 12.20 Jeremy Vine (T) 12.50 Nightmare Tenants, Slum Landlords (T) (R) 1.45 Home and Away (T) (R) 2.15 FILM The Stalker (Max McGuire, 2022) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) New series helping people make money from items they have accumulated over the years, with Chris Kamara and Paul Hayes beginning in Leamington Spa. 7.0 Police Interceptors (T) (R) 7.55 News (T)</p>	<p>7.0 Great American Railroad Journeys San Francisco (T) (R) (14/20) Michael Portillo finds out about diversity in San Francisco, including the contribution made by Chinese and Irish immigrants. He also goes on patrol with the marine unit. 7.30 Timothy Spall: Back at Sea (T) (R) (1/4) The actor and his wife Shane travel from Cardiff to Clydebank.</p>
<p>7.0 Commonwealth Games (T) Seven gold medals are up for grabs in the pool tonight. Home Nations interest will focus on England Paralympic champion Maisie Summers-Newton in the SB6 100m breaststroke, and her compatriot Abbie Wood in the women's 200m individual medley.</p>	<p>8.0 The Super Squirrels (T) (R) Squirrels are tested on a specially designed assault course. 9.0 Inside the Factory XL: Trains Gregg Wallace visits the Alstom factory in Derby to learn about the construction of a 187-tonne, five-carriage electric train.</p>	<p>8.0 Coronation Street (T) Ryan takes a big gamble during the bistro's casino night. 9.0 Long Lost Family (T) (R) Davina McCall and Nicky Campbell help more people reunite with long-lost relatives, including a couple who fought in vain to get their son back through the courts.</p>	<p>8.0 Dispatches: Airport Chaos Undercover (T) Jane Moore meets travellers whose holidays have been ruined by the meltdown at British airports. 9.0 24 Hours in A&E (T) Doctors at St George's in south London treat a cyclist who has collided with a stampede of deer.</p>	<p>8.0 Susan Calman's Grand Week By the Sea (T) (1/5) The comedian visits Skegness, a Lincolnshire seaside town with tourist roots going back centuries. 9.0 Police: Hour of Duty (T) A man calls in to report that his neighbour is acting aggressively in the street outside his home.</p>	<p>8.0 Treasures of the Indus Pakistan Unveiled (T) (R) (1/3) Sona Datta explores the history of the Indian subcontinent. 9.0 Atlantic: The Wildest Ocean on Earth From Heaven to Hell (T) (R) (3/3) A look at life in the tropics, where everything from dolphins to jellyfish thrives.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Tonight at the Games (T) Highlights of day four. 11.40 Hungry for It (T) (R) The finalists level up childhood favourites. 12.40 Have I Got a Bit More News for You (T) (R) 1.20 Weather (T) 1.25 News (T) 5.0 Yesterday at the Games (T) (R)</p>	<p>10.0 Two Doors Down (T) (6/6) 10.30 Newsnight (T) Weather 11.15 FILM Apocalypse Now: Final Cut (Francis Ford Coppola, 1979) (T) Vietnam war drama starring Martin Sheen and Marlon Brando. 2.10 Sign Zone Countryfile (T) (R) 3.05 Charlie Watts: My Life As a Rolling Stone (T) (R) 4.05 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Madame Tussauds: The Full Wax (T) (R) A year in the life of the waxworks museum. 11.40 AEW: Dynamite (T) 1.25 Ideal World 3.0 Girlfriends (T) (R) 3.50 Unwind 5.10 Coronation Street Icons (T) (R) 5.35 Emmerdale Family Tree (T) (R)</p>	<p>10.0 Super Surgeons: A Chance at Life (T) (3/3) 11.05 First Dates (T) (R) 12.05 Kitchen Nightmares USA (T) (R) 12.55 Couples Come Dine With Me (T) (R) 1.45 The Simpsons (T) (R) Triple bill. 2.35 Grand Designs (T) (R) 3.30 Old House, New Home (T) (R) 4.25 Location, Location, Location (T) (R) 5.20 Beat the Chef (T) (R)</p>	<p>10.0 La Brea Pilot (T) (1/10) New sci-fi mystery series, starring Natalie Zea and Eoin Macken. 10.55 FILM The Mummy (Alex Kurtzman, 2017) (T) Adventure with Tom Cruise. 1.0 Live Casino (T) 3.15 1970: Britain's Biggest Hits (T) (R) 4.20 Get Your Tatts Out: Kavos Ink (T) (R) 5.10 Nick's Quest (T) (R)</p>	<p>10.0 Natural World: The Octopus in My House (T) (R) 11.0 The Secret Life of Waves (T) (R) David Malone looks at the importance of ocean waves. 12.0 The Cruise (T) (R) (9/12) 12.30 Great American Railroad Journeys (T) (R) 1.0 Back at Sea (T) (R) (1/4) 1.30 Treasures of the Indus (T) (R) 2.30 Atlantic... (T) (R)</p>

Other channels

BBC Three

7.0pm The Catch Up
7.05 Commonwealth Games. Ayo Akinwolere presents coverage of a number of sports on day four in Birmingham, featuring, boxing, the judo finals and England v Northern Ireland in the netball. **10.30** Cuckoo **11.0** Cuckoo **11.30** RuPaul's Drag Race UK **12.40** Glow Up: Britain's Next Make-Up Star **1.40** Hungry for It **2.40** Cuckoo **3.10** Cuckoo **3.35** My Mate's a Bad Date

Dave

6.0am Teleshopping
7.10 Lazy Boy Garage
7.35 Lazy Boy Garage
8.0 Fast Justice **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Restoration Workshop **12.0** Bangers and Cash **1.0** Fast Justice **2.0** World's Most Dangerous Roads **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0**

Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Room 101 **9.0** QI **10.0** Big Zuu's Big Eats **10.40** Mock the Week **11.20** Mock the Week **12.0** Mel Giedroyc: Unforgivable **1.0** QI XL **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **11.05** Naked Attraction **11.05** Gogglebox **12.10** First Dates: Valentine's Special 2018 **1.15**

Below Deck **2.15** Naked Attraction **3.10** First Dates: Valentine's Special 2018 **4.05** The Big Bang Theory **4.30** Baby Daddy **4.55** Baby Daddy **5.20** Black-ish

Film4

11.0am **FILM** iThree Amigos! (1986) **1.10** **FILM** Born Free (1966) **3.0** **FILM** Annie (1982) **5.40** **FILM** The Hobbit: An Unexpected Journey (2012) **9.0** **FILM** Mission: Impossible – Ghost Protocol (2011) **11.40** **FILM** American Ultra (2015) **1.30** **FILM** Girl (2018)

ITV2

6.0am World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow **2.05** Family Fortunes **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Love Island: The Live Final **10.35** Family Guy **11.05** Family Guy **11.30** American Dad! **12.0** American Dad!

12.30 Superstore **1.0** Superstore **1.30** The Stand Up Sketch Show **2.0** All American **2.50** Unwind With ITV

Sky Max

6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Resident Alien **9.0** COBRA **10.0** Brassic **11.0** Flintoff: Lord of the Fries **12.0** Road Wars **1.0** The Lazarus Project **2.0** The Force: Manchester **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Darbar: Indian Music for the Soul **7.30** Colin Dunne: Sculpting Space **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Rita Hayworth **12.0** The South Bank Show Originals **12.30** The South Bank Show Originals **1.0** Tales

of the Unexpected **1.30** Tales of the Unexpected **2.0** The Eighties **3.0** Discovering: Sophia Loren **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Best of Portrait Artist of the Year 2021 **7.0** André Rieu & Friends: Live in Maastricht VII **10.15** **FILM** Pompeii: Sin City (2021) **11.40** Canaletto & the Art of Venice **12.40** Doddie Weir Portrait **1.40** Royal Academy: Painting the Future **3.05** Rankin Presents **3.50** Master of Photography **4.45** National Trust: National Treasures

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **8.0** Urban Secrets **9.0** Urban Secrets **10.0** The Sopranos **11.05** The Sopranos **12.15** Your Honor **1.25** Your Honor **2.35** Babylon Berlin **3.35** Babylon Berlin **4.35** Babylon Berlin **5.35** Yellowjackets **6.45** Yellowjackets **7.55** Game of Thrones **9.0** Westworld **10.10** True Detective **11.15** True Detective **12.20** True Detective **1.30** In Treatment **2.0** Irma Vep **3.05** True Detective **4.10** Urban Secrets **5.0** Urban Secrets

On the radio

Radio 3

6.30am Breakfast. Petroc Trelawny presents from Bristol. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Claudio Monteverdi (1/5) **1.0** BBC Proms: Proms at Bristol. Presented by Petroc Trelawny, live from St George's, Bristol. Brian: Legend. Ysaye: Poème élégiaque. Franck: Violin Sonata in A major. Alina Ibragimova (violin), Cédric Tiberghien (piano). **2.0** Afternoon Concert. Johan Dalene's Proms performance of Samuel Barber's Violin Concerto. **4.30** New Generation Artists. The pianist Tom Borrow plays Chopin's Polonaise-fantaisie. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms: From 8-Bit to Infinity. An electronically expanded Royal Philharmonic explore the musical universe of gaming, from classic console titles of the 1980s to a suite from *Battlefield 2042*. Robert

Ames is the conductor. **10.0** The Fake Poet. Sophie Coulombeau on Thomas Chatterton. (R) **10.45** The Way I See It: Doro Olowu. With Alastair Sooke. (R) (8/30) **11.0** Night Tracks **12.30** Through the Night

Radio 4

6.0am Today **9.0** This Cultural Life: Akram Khan (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Takeaway – Stories from a Childhood Behind the Counter, by Angela Hui. (1/5) **10.0** Woman's Hour **11.0** My Name Is Hayley: Asking for Rejection (R) **11.30** The Bottom Line (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **1.0** The World at One **1.45** The Last Request. Laura McDaid goes in search of her ex's birth mother, 20 years after his assisted suicide, to pass on his final message. (1/5) **2.0** The Archers (R) **2.15** Drama: Trust – A Social Distance, by Jonathan Hall. (R) (1/2) **3.0** Brain of Britain (1/17) **3.30** The Food Programme (R) **4.0** Sketches: City Streets (4/4) **4.30** Don't Log Off: A Different Way (R) (5/6) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** I'm

Sorry I Haven't a Clue (4/6) **7.0** The Archers **7.15** Front Row **8.0** The Silent Mind. Why do some people have loud, intrusive voices running in their head seemingly all the time, and others a totally “silent mind”? Prof Charles Fernyhough investigates. **8.30** Crossing Continents (R) **9.0** China's Stolen Treasures: Buyers and Sellers (R) (2/3) **9.30** The Smugglers' Trail: Smugglers Profit as War Rages (R) (4/4) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (6/10) **11.0** Word of Mouth: Ghosting, Caking and Breadcrumbs (R) **11.30** You're Dead to Me: The Neanderthals (R) (2/8) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra

6.0am Miss Marple: Nemesis (1/5) **6.30** New Creative Dramas (1/5) **7.0** Josh Howie's Losing It (2/6) **7.30** I'm Sorry I Haven't a Clue (3/6) **8.0** Round the Horne (3/20)

8.30 Flying the Flag (5/6) **9.0** Wordaholics (5/6) **9.30** Heated Rollers (2/6) **10.0** Melissa Murray: Dead Men's Shoes **11.0** TED Radio Hour (18/52) **12.0** Round the Horne (3/20) **12.30** Flying the Flag (5/6) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (1/8) **2.15** Speaking for Themselves (1/10) **2.30** The Ancient Novel **3.0** Melissa Murray... **4.0** Wordaholics (5/6) **4.30** Heated Rollers (2/6) **5.0** Josh Howie **5.30** I'm Sorry I... **6.0** The Gibson (2/6) **6.30** A Good Read (2/9) **7.0** Round the Horne (3/20) **7.30** Flying the Flag (5/6) **8.0** Miss Marple **8.30** New Creative... **9.0** TED Radio Hour (18/52) **10.0** I'm Sorry I... **10.30** Everyone Quite Likes Justin (2/6) **11.0** Party's Over (1/6) **11.30** Matt Berry Interviews (2/4) **11.45** Tom Parry's Fancy Dressed Life (2/4) **12.0** The Gibson (2/6) **12.30** A Good Read (2/9) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (1/8) **2.15** Speaking for Themselves (1/10) **2.30** The Ancient Novel **3.0** Melissa Murray... **4.0** Wordaholics (5/6) **4.30** Heated Rollers (2/6) **5.0** Josh Howie **5.30** I'm Sorry I...



Vicky Pattison:
Alcohol, Dad and
Me, Channel 4, 10pm
The reality TV star reflects
on the nature of addiction

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Commonwealth Games (T) Coverage of day five, as the athletics gets under way at Alexander Stadium. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Commonwealth Games (T) Hazel Irvine presents further coverage of day five, including five gymnastics apparatus finals from Arena Birmingham, and the women's hockey group match between England and India. 6.0 News (T) 6.30 Regional News (T)</p>	<p>6.05 FILM Zeppelin (Étienne Périer, 1971) (T) 7.45 A Countryside Summer (R) 8.15 Super League (R) 9.0 News (T) 10.30 Wanted Down Under (R) 11.15 Homes Under the Hammer (R) 12.15 Bargain Hunt (T) (R) 1.0 Commonwealth Games (T) 1.45 Mastermind (T) (R) 2.15 Best Bakes Ever (T) (R) 2.40 Beechgrove Repotted (T) 2.50 FILM Easter Parade (1948) (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 Commonwealth Games (T) 7.0 Saving Lives at Sea (T) (R) 7.30 EastEnders (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News (T) 2.0 Dickinson's Real Deal (T) (R) The team head to Aerospace Bristol. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Leyla knows she has crossed a line. Dawn finds out she has been betrayed. Nate is left exasperated by his enigmatic grandmother.</p>	<p>6.0 Countdown (T) (R) 6.40 3rd Rock from the Sun (T) (R) Double bill. 7.30 The King of Queens (T) (R) Double bill. 8.20 Frasier (T) (R) Triple bill. 9.50 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Ramsay's 24 Hours to Hell and Back (T) (R) 1.10 Find It, Fix It, Flog It (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) 4.0 Help! We Bought a Village (T) 5.0 Couples Come Dine With Me (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 News (T) 12.20 Jeremy Vine (T) 12.50 Nightmare Tenants, Slum Landlords (T) (R) 1.45 Home and Away (T) 2.15 FILM The Stepsister (John Murlowski, 2022) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 7.0 A Taste of the Country (T) (5 & 6/6) Julius Roberts invites new friend and beekeeper Mark over to his smallholding to check on a colony of bees he rescued from his roof. 7.55 News (T)</p>	<p>7.0 Great American Railroad Journeys Berkeley to Yosemite (T) (R) (15/20) Michael Portillo hears the story of the 1906 San Francisco earthquake and learns of the steps being taken to cope in the event of it recurring. 7.30 Timothy Spall: Back at Sea (T) (R) (2/4) The Princess Matilda sails into Liverpool.</p>
<p>7.0 Commonwealth Games (T) Clare Balding and Gabby Logan present coverage of a busy evening session on day five from Birmingham, where a combined 16 finals take place in swimming and athletics. In the pool, England's Adam Peaty will be looking to prevail in the 50m breaststroke.</p>	<p>8.0 Mountain Vets (T) It's summer in the Mournes, and temperatures are the highest on record, giving the mountain vets a new set of challenges. 9.0 Lady Boss: The Jackie Collins Story (T) (R) An immersive journey through the trailblazing life of the popular British author.</p>	<p>8.0 Who Wants to Be a Millionaire? Celeb Special (T) With Meera Syal and Jim Moir, AKA Vic Reeves. 9.0 Unbelievable Moments Caught on Camera (T) Footage of the moment a teenager fights off a bear to save her dogs, and a family who were trapped by wildfires.</p>	<p>8.0 Worst House on the Street (T) New series. Property developers Scarlett and Stuart Douglas use their creative expertise to help families turn run-down houses into dream homes. 9.0 Night Coppers (T) PC Robbie, an aspiring cage fighter, tackles an aggressive male outside a pub.</p>	<p>8.0 Susan Calman's Grand Week By the Sea (T) (2/5) A visit to the Isle of Wight. 9.0 Ben Fogle's New Lives in the Country (T) The broadcaster spends a year following John, Heather and their grown-up children as they make a new life as cheesemakers on a 240-acre farm in Derbyshire.</p>	<p>8.0 Keeping Up Appearances (T) (R) Hyacinth volunteers to help with an OAP day trip. 8.30 Ever Decreasing Circles (T) (R) Anne goes into hospital, so Martin has to tackle the housework. 9.0 Ardal O'Hanlon: Tomb Raider (T) (R) The actor explores important Irish archaeological finds.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Tonight at the Games (T) Action from day five. 11.40 Have I Got a Bit More News for You (T) (R) Double bill. Victoria Coren Mitchell hosts, then Alexander Armstrong. 1.10 Weather (T) 1.15 News (T) 5.0 Yesterday at the Games (T) (R)</p>	<p>10.30 Newsnight (T) Weather. 11.15 FILM Young Adult (Jason Reitman, 2011) (T) A writer returns to her home town. Comedy starring Charlize Theron and Patrick Wilson. 12.45 Sign Zone Gardeners' World (T) (R) 1.45 Frontline Fightback (T) (R) 2.30 Bradford on Duty (T) (R) 3.30 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Heathrow: Britain's Busiest Airport (T) (R) 11.40 Junk and Disorderly (T) (R) 12.30 Shop: Ideal World 3.0 Griff's Great Australian Adventure (T) (R) 3.25 My Travels and Other Animals (T) (R) (9/12) 3.50 Unwind With ITV (T) 5.05 Ainsley's Food We Love (T) (R)</p>	<p>10.0 Vicky Pattison: Alcohol, Dad and Me (T) 11.05 Gogglebox 2020 (T) (R) 1.0 The Last Leg (T) (R) 1.55 Miriam and Alan: Lost in Scotland (T) (R) (3/3) 2.50 Couples CDWM (T) (R) 3.45 Sarah Beeny's New Life in the Country (T) (R) 4.40 Location, Location... (T) (R) 5.35 Beat the Chef (T) (R)</p>	<p>10.0 Pompeii: Secrets of the Dead (T) (R) With Bettany Hughes. 11.30 FILM The Commuter (Jaume Collet-Serra, 2018) (T) Thriller starring Liam Neeson. 1.25 The Live Casino Show (T) 3.25 1971: Britain's Biggest 70s Hits (T) (R) 4.35 Get Your Tatts Out: Kavos Ink (T) (R) 5.20 Nick's Quest (T) (R)</p>	<p>10.0 Royal History's Biggest Fibs Queen Anne and the Union (T) (R) (3/3) 11.0 The Stolen Maharajah: Britain's Indian Royal (T) (R) 12.0 The First Black Brummies (T) (R) 1.0 Handmade in the Pacific: Taupoo (T) (R) 1.30 Great American Railroad Journeys (T) (R) 2.0 Back at Sea (T) (R) (2/4) 2.30 Biggest Fibs (T) (R)</p>

Other channels

BBC Three
7.0pm The Catch Up **7.05** Commonwealth Games. Ayo Akinwolere presents coverage of day five in Birmingham, including a women's beach volleyball match between Scotland and England. **10.30** Snowfall **11.15** Snowfall **12.0** RuPaul's Drag Race UK **1.0** Glow Up: Britain's Next Make-Up Star **2.0** My Insta Scammer Friend **2.45** Cuckoo **3.15** Cuckoo **3.45** Zen Motoring

Dave
7.10am Lazy Boy Garage **7.35** Lazy Boy Garage **8.0** Fast Justice **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Restoration Workshop **12.0** Bangers and Cash **1.0** Special Ops: Crime Squad UK **2.0** World's Most Dangerous Roads **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** Richard Osman's House of Games

7.40 Room 101 **8.20** Room 101 **9.0** QI XL **10.0** Live at the Apollo **11.0** QI XL **12.0** Mel Giedroyc: Unforgivable **1.0** QI XL **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.10** Below Deck **1.10** Gogglebox **2.15** Naked Attraction **3.10** First Dates **4.05** The Big Bang Theory **4.30** Baby Daddy **4.55** Baby Daddy **5.20** Black-ish

Film4
11.0am **FILM** Kung Fu Panda (2008) **12.45** **FILM** Horton Hears a Who! (2008) **2.25** **FILM** The Black Arrow (1948) **4.0** **FILM** Carry on Nurse (1959) **5.50** **FILM** The Hobbit: The Desolation of Smaug (2013) **9.0** **FILM** Fantasy Island (2020) **11.10** **FILM** Jack Ryan: Shadow Recruit (2014) **1.15** **FILM** Joy Ride (2001)

ITV2
6.0am World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow **2.05** Family Fortunes **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Family Guy **9.30** Family Guy **10.0** Plebs **10.30** Plebs **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** Superstore **1.0** Superstore **1.30** All American **2.25** Totally Bonkers Guinness World Records **2.50** Unwind With ITV

Sky Max
6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** Strike Back: Vendetta **10.0** SWAT **11.0** The Blacklist **12.0** The Force: Manchester **1.0** Road Wars **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am Hollywood in Vienna: Thrilling Moments and Lalo Schifrin **8.0** A London Dream **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Sophia Loren **12.0** Art Traffickers: Treasures Stolen from the Tombs **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Tate Britain's Great Art Walks **3.0** Discovering: Kirk Douglas **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected

5.0 Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina (1/3) **7.0** The Art of the Garden **8.0** Cirque du Soleil: Delirium **9.45** Sex Pistols v Bill Grundy: Urban Myths **10.15** Princess Diana, Freddie Mercury and Kenny Everett: Urban Myths **10.45** The Directors **11.45** Cheltenham Literature Festival **12.45** The South Bank Show **1.45** The Sky Arts Book Club Summer Reads Special **2.45** Landmark **3.45** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina (1/3) **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Urban Secrets **7.0** Urban Secrets **8.0** Fish Town **9.0** Fish Town **10.0** Sopranos **11.05** Sopranos **12.15** Your Honor **1.25** Your Honor **2.30** Game of Thrones **3.35** Babylon Berlin **4.35** Babylon Berlin **5.35** Yellowjackets **6.45** Yellowjackets **7.55** Game of Thrones **9.0** Irma Vep **10.05** Blocco 181 **11.15** Christian **12.20** The Affair **1.25** The Affair **2.30** The Affair **3.35** In Treatment **4.05** Fish Town **5.0** Fish Town

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Monteverdi (2/5) **1.0** Lunchtime Concert: Schwetzingen Festival. Mendelssohn: Octet. Belcea Quartet and Quatuor Ebene. Beethoven: Violin Sonata No 5 in F, Spring. Isabelle Faust (violin), Alexander Melnikov (fortepiano). (1/4) **2.0** Afternoon Concert: Sea Sketches. Another chance to hear the recent Prom with Andrew Manze. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Xenakis: O-Mega. Shostakovich: Violin Concerto No 1 in A minor. 8.20 Interval: Chain Reaction. 8.40 Beethoven: Symphony No 5 in C minor, from memory. Patricia Kopatchinskaja (violin), Aurora Orchestra, Nicholas Collon. **10.0** Sunday Feature: Afterwords - Toni

Morrison (R) **10.45** The Way I See It: Michael Mullany about the ways in which people say sorry. (4/7) **4.30** Great Lives: Johan Cruyff. Proposed by Pat Nevin. **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Andrew Maxwell Values (3/4) **7.0** The Archers **7.15** Front Row **8.0** The Cost of Economic War. Duncan Weldon examines the strengths and weaknesses of economic sanctions as a tool of statecraft. **8.40** In Touch **9.0** Inside Health (5/6) **9.30** The Long History of Argument (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (7/10) **11.0** Daliso Chaponda: Citizen of Nowhere - Blame (R) (1/4) **11.30** Bridget Christie: Mortal - Life (R) (2/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4
6.0am Today **9.0** The Long History of Argument: Synthesis (3/3) **9.30** New Storytellers: Sara's Spirit. The story of an Australian woman caught up in the 2017 London Bridge terror attack. (4/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Takeaway, by Angela Hui. (2/5) **10.0** Woman's Hour **11.0** Science Stories: Jumping Genes. Philip Ball tells the story of the US geneticist Barbara McClintock. (R) (6/6) **11.30** Techno: A Social History (3/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Call You and Yours **1.0** The World at One **1.45** The Last Request. Laura McDaid goes in search of her ex's birth mother. (2/5) **2.0** The Archers (R) **2.15** Drama: Trust - A New Normal, by Jonathan Hall. (R) (2/2) **3.0** The Kitchen Cabinet: Swansea (R) (3/7) **3.30** Made of Stronger Stuff: Hair (3/7) **4.0** Word of Mouth: The Art of Apologies.

Michael Rosen talks to the sociolinguist Louise Mullany about the ways in which people say sorry. (4/7) **4.30** Great Lives: Johan Cruyff. Proposed by Pat Nevin. **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Andrew Maxwell Values (3/4) **7.0** The Archers **7.15** Front Row **8.0** The Cost of Economic War. Duncan Weldon examines the strengths and weaknesses of economic sanctions as a tool of statecraft. **8.40** In Touch **9.0** Inside Health (5/6) **9.30** The Long History of Argument (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (7/10) **11.0** Daliso Chaponda: Citizen of Nowhere - Blame (R) (1/4) **11.30** Bridget Christie: Mortal - Life (R) (2/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra
6.0am Miss Marple: Nemesis (2/5) **6.30** New Creative Dramas (2/5) **7.0** North By Northamptonshire (3/6) **7.30** Andrew Maxwell

Values (2/4) **8.0** The Goon Show (10/27) **8.30** Home Again (5/6) **9.0** Party's Over (1/6) **9.30** Change at Oglethorpe (6/6) **10.0** The Secret Agent (1/2) **11.0** Losing My Voice **12.0** The Goons **12.30** Home Again (5/6) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (2/8) **2.15** Speaking for Themselves (2/10) **2.30** The Food Programme **3.0** The Secret Agent (1/2) **4.0** The Museum of Curiosity (3/6) **4.30** Change at... **5.0** North By... **5.30** Andrew Maxwell **6.0** The Gibson (3/6) **6.30** Soul Music (5/5) **7.0** The Goons **7.30** Home Again (5/6) **8.0** Miss Marple **8.30** New Creative... **9.0** Losing My Voice **10.0** Andrew Maxwell **10.30** The Nick Revell Show (5/6) **11.0** Big Booth Too (6/6) **11.30** Jigsaw (4/4) **11.45** Helen Keen's It Is Rocket Science (4/4) **12.0** The Gibson (3/6) **12.30** Soul Music (5/5) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (2/8) **2.15** Speaking for Themselves (2/10) **2.30** The Food Programme **3.0** The Secret Agent (1/2) **4.0** The Museum of Curiosity (3/6) **4.30** Change at... **5.0** North By... **5.30** Andrew Maxwell

Wednesday 3



The South Bank Show
Sky Arts, 10pm
Melvyn Bragg talks to the Cuban ballet star Carlos Acosta

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Commonwealth Games (T) Jason Mohammad and Holly Hamilton present athletics and swimming coverage on day six of the Games from Birmingham. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Commonwealth Games (T) Hazel Irvine presents further coverage, featuring the men's and women's cross-country mountain bike races in Cannock Chase Forest and the women's 87kg+ weightlifting final. 6.0 News (T) 6.30 Regional News (T)</p>	<p>6.30 A Countryside Summer (T) (R) 7.0 Sign Zone: Mountain Vets (T) (R) 8.0 See Hear (T) 8.30 Expert Witness (T) (R) 9.0 News (T) 10.30 Wanted Down Under (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Commonwealth Games (T) 1.45 Mastermind (T) (R) 2.15 Astaire and Rogers Sing George and Ira Gershwin (T) (R) 2.25 FILM Carousel (Henry King, 1956) (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 Commonwealth Games (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News (T) 1.55 Local News (T) 2.0 Dickinson's Real Deal (T) (R) The team descend on Crewe Hall, where Fay Rutter cannot say no to a watercolour. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News (T) 7.30 Emmerdale (T) Matty is gobsmacked at what he sees. Leyla lies through her teeth. Dawn and Billy make a big decision.</p>	<p>6.0 Countdown (T) (R) 6.40 3rd Rock from the Sun (T) (R) Double bill. 7.30 The King of Queens (T) (R) Double bill. 8.20 Frasier (T) (R) Triple bill. 9.50 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Ramsay's 24 Hours to Hell and Back (T) (R) 1.10 Find It, Fix It, Flog It (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) 4.0 Help! We Bought a Village (T) 5.0 Couples Come Dine With Me (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 News (T) 12.20 Jeremy Vine (T) 12.50 Nightmare Tenants... (T) (R) 1.45 Home and Away (T) 2.15 FILM Dangerous Love (David DeCoteau, 2022) (T) 4.0 Bargain-Loving Brits... (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) Chris Kamara and Jessica Wall are in Essex. 7.0 The Highland Vet (T) (R) A tamaskan puppy is brought in after being attacked by an older dog – and as the vets try to save the puppy, they also discover a metal object in her belly. 7.55 News (T)</p>	<p>7.0 Great American Railroad Journeys (T) (R) (16/20) Michael Portillo's journey through California continues south toward Santa Clara in the heart of Silicon Valley and ends at Santa Cruz, where he takes to the water on a surfboard. 7.30 Timothy Spall: Back at Sea (T) (R) (3/4) The couple visit Whitehaven, the Isle of Man, Belfast and Portpatrick.</p>
<p>7.0 Commonwealth Games 2022 (T) Gabby Logan and Clare Balding present coverage of the evening session in Birmingham, where athletics and swimming again take centre stage. Arguably the highlight of the night will be the women's 100m on the track.</p>	<p>7.0 The Hundred (T) Southern Brave v Welsh Fire (start-time 7pm) Isa Guha presents live coverage of the opening match of the men's competition from Southampton. The Brave are the defending champions, having beaten Birmingham Phoenix by 32 runs in the inaugural final at Lord's.</p>	<p>8.0 Coronation Street (T) Debbie and Ryan fall under suspicion for the robbery. 9.0 Heathrow: Britain's Busiest Airport (T) Police mount a special operation across the airport, and passenger experience manager Taz rushes to the aid of a passenger on her way to Warsaw.</p>	<p>8.0 Location, Location, Location (T) Phil catches up with two sets of discerning house-hunters. 9.0 George Clarke's Remarkable Renovations (T) The architect meets Stuart and Theresa, who wanted to downsize for retirement until they saw a large village hall for sale.</p>	<p>8.0 Susan Calman's Grand Week By the Sea (T) (3/5) The comedian visits Weymouth where she heads to Sandworld to learn from sand sculptor Mark Anderson. 9.0 999: Critical Condition (T) A 17-year-old is rushed in by helicopter after a mountain bike accident.</p>	<p>8.0 Natural World: Iceland – Land of Ice and Fire (T) (R) A look at the country's volcanic fires and the creatures that live in this inhospitable terrain. 9.0 The Real Marigold on Tour (T) (R) (3/4) Sheila Ferguson, Rustie Lee, Paul Nicholas and Dennis Taylor spend time in Iceland.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Tonight at the Games (T) Action from day six, with 30 champions crowned across athletics, swimming, cycling, judo, lawn bowls, squash and weightlifting. 11.40 Freeze: Back on Thin Ice (T) (R) (1 & 2/4) 1.10 Weather (T) 1.15 News (T) 5.0 Yesterday at... (T) (R)</p>	<p>10.0 Mock the Week (T) (R) 10.30 Newsnight (T) Weather 11.15 Big Oil v the World (T) (R) (2/3) How the oil industry attempted to block action tackling the climate crisis in the new millennium. 12.15 Sign Zone See Hear (T) (R) 12.45 Expert Witness (T) (R) 1.15 Dirty Rotten Scammers (T) (R) 2.0 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 It'll Be Alright on the Night (T) (R) Onscreen gaffes. 11.45 Monster Carp (T) (R) The team head to Hungary. 12.35 Shop: Ideal World 3.0 The Cruise (T) (R) (5 & 6/6) 3.50 Unwind With ITV (T) 5.05 Great British Road Trips (T) (R) 5.35 Inside Britain's Food Factories (T) (R)</p>	<p>10.0 The Great (T) (2/10) Catherine begins her rule of Russia. 11.10 8 Out of 10 Cats Does Countdown (T) (R) 12.10 Kitchen Nightmares USA (T) (R) 1.05 Couples CDWM (T) (R) 2.0 FILM Jane Got a Gun (Gavin O'Connor, 2015) (T) 3.40 Airport Chaos Undercover (T) (R) 4.35 The Great British Dig (T) (R)</p>	<p>10.0 Ambulance: Code Red (T) (R) A man is left fighting for his life in the wake of a heart attack. 11.05 Skin A&E (T) (R) Treating cysts, lipomas and skin tags. 12.05 Police: Hour of Duty (T) (R) 1.0 Live Casino Show (T) 3.10 1972: Britain's Biggest Hits (T) (R) 4.20 Get Your Tatts Out: Kavos Ink (T) (R) 5.10 Nick's Quest (T) (R)</p>	<p>10.0 The Roads to Freedom (T) (R) (5, 6, 7, 8 & 9/13) Ivich rejects Mathieu and fails her examinations. Daniel proposes to Marcelle. Later, Ivich returns to Paris and visits Mathieu's flat to find him leaving to enlist in the army. 1.45 Iceland: Land of Ice and Fire (T) (R) 2.45 The Real Marigold on Tour (T) (R)</p>

Other channels

BBC Three

7.0pm The Catch Up
7.05 Commonwealth Games. Ayo Akinwolere presents coverage of day six from Birmingham and the surrounding area, including boxing, netball, hockey and beach volleyball. **10.30** In My Skin **11.0** Fleabag **11.30** RuPaul's Drag Race UK **12.25** My Insta Scammer Friend **1.10** Glow Up: Britain's Next Make-Up Star **2.10** In My Skin **2.40** Zara McDermott: Uncovering Rape Culture **3.40** Zen Motoring

Dave

6.0am Teleshopping
7.10 Lazy Boy Garage Double Bill **8.0** Special Ops: Crime Squad UK **9.0** Storage Hunters UK Double Bill **10.0** Scrapyard Supercar **11.0** Restoration Workshop **12.0** Bangers and Cash **1.0** Special Ops: Crime Squad UK **2.0** World's Most Dangerous Roads **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top

Gear USA Special **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 Double Bill **9.0** QI XL **10.0** Mock the Week **10.40** Would I Lie to You? Double Bill **12.0** Mel Giedroyc: Unforgivable **1.0** QI XL **2.0** Room 101 Double Bill **3.10** Taskmaster **4.0** Teleshopping

E4

6.0am Hollyoaks Double Bill **7.0** Black-ish Double Bill **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** Gogglebox **12.10** First Dates **1.15** Below Deck **2.15** Naked Attraction **3.10** First Dates **4.05** The

Big Bang Theory **4.30** Baby Daddy Double Bill **5.20** Black-ish

Film4

11.0am FILM The Karate Kid (1984) **1.25 FILM** The Karate Kid Part II (1986) **3.50 FILM** Elephant Walk (1954) **6.05 FILM** The Hobbit: The Battle of the Five Armies (2014) **9.0 FILM** Mission: Impossible – Rogue Nation (2015) **11.40 FILM** The Business (2005) **1.35 FILM** The King (2005)

ITV2

6.0am World's Funniest Videos Double Bill **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow **2.05** Family Fortunes **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers Double Bill **8.0** Superstore Double Bill **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! Double Bill **12.25** Superstore Double Bill **1.25** All American **2.20** Totally Bonkers Guinness World Records

2.50 Unwind With ITV **3.0** Teleshopping

Sky Max

6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** SEAL Team **9.0** The Blacklist **10.0** Resident Alien **11.0** NCIS: Los Angeles **12.0** The Flash **1.0** Road Wars **2.0** Hawaii Five-0 Double Bill **4.0** MacGyver **5.0** Highway Patrol Double Bill

Sky Arts

6.0am Hollywood in Vienna: The Sound of Space and Alexandre Desplat **8.0** Glyndebourne: No Ordinary Summer **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Kirk Douglas **12.0** Soundtracks: Songs That Defined History **1.0** Tales of the Unexpected Double Bill **2.0** Portrait Artist of the Year: The Exhibition **3.0** Discovering: Bette Davis **4.0** Tales of the

Unexpected Double Bill **5.0** Alfred Hitchcock Presents Double Bill **6.0** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina (2/3) **7.0** Landscape Artist of the Year 2016 **8.0** The British Invasion **9.0** Celebrity Portrait Artist of the Year **10.0** The South Bank Show **11.0** The Sixties **12.0** Jimmy Carter: Rock & Roll President **2.0** Too Young to Die **2.55** Lily Cole's Art Matters **3.50** Wordsworth & Coleridge Road Trip With Frank Skinner and Denise Mina (2/3) **4.45** National Trust: National Treasures

Sky Atlantic

6.0am Richard E Grant's Hotel Secrets **7.0** Richard E Grant's Hotel Secrets **8.0** Richard E Grant's Hotel Secrets **9.0** Richard E Grant's Hotel Secrets **10.0** The Sopranos Double Bill **12.15** Your Honor Double Bill **2.25** Game of Thrones **3.30** Babylon Berlin Double Bill **5.30** Yellowjackets Double Bill **7.50** Game of Thrones **9.0** Westworld **10.05** The Baby **10.45** Irma Vep **11.50** Save Me **12.50** Ray Donovan **1.55** Ray Donovan **3.0** Ray Donovan **4.0** Hotel Secrets Double Bill

On the radio

Radio 3

6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Monteverdi (3/5) **1.0** Lunchtime Concert: Schwetzingen Festival. Mozart: Quartet No 14 in G K 387, Spring. Hagen Quartet. Hindemith: Clarinet Quartet. Sharon Kam (clarinet), Antje Weithaas (violin), Julian Steckel (cello), Enrico Pace (piano). (2/4) **2.0** Afternoon Concert: Rite of Spring. Martyn Brabbins conducts the BBC SO. **4.0** Choral Evensong: St John the Evangelist, Oxford **5.0** In Tune **7.0** BBC Proms. Caroline Shaw: Entr'acte. Mendelssohn: Violin Concerto in E minor, Op 64. 7.45 Interval. More on cultural life in 1922. 8.05 Mahler: Symphony No 4 in G major. Clara-Jumi Kang (violin), Miah Persson (soprano), BBC NOW, Ryan Bancroft. **10.0** Sunday Feature: Great Scott. Allan Little examines why Walter

Scott fell out of public favour. (R) **10.45** The Way I See It: Hisham Matar (R) (13/30) **11.0** Night Tracks: Evening Soundscape **12.30** Through the Night

Radio 4

6.0am Today **9.0** Sideways: Exiting the Bunker (4/5) **9.30** Four Thought (5/8) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week Takeaway, by Angela Hui. (3/5) **10.0** Woman's Hour **11.0** The Silent Mind (R) **11.30** Princess: Kit De Waal on Sarah Forbes Bonetta. New series of programmes in which Anita Anand and guests discuss their favourite fictional or historical princesses. **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **1.0** The World at One **1.45** The Last Request (3/5) **2.0** The Archers **2.15** Drama: Graveyards in My Closet. The true story of a shocking event from 1931 involving the family of writer Daf James. (R) **3.0** Surviving the Cost of Living (R) (1/4) **3.30** Inside Health (R) **4.0** Sideways (R) **4.30** The Media Show **5.0 PM 5.54** (LW) Shipping Forecast **6.0** News **6.30** Annika Has Issues: Death (3/4) **7.0** The Archers **7.15**

Front Row **8.0** Behind the Crime: Chris. Forensic psychologists Sally Tilt and Kerensa Hocken interview people about their time in prison and what happened afterwards. (1/3) **8.45** Four Thought (R) **10.0** Made of Stronger Stuff: Hair (R) (3/7) **9.30** The Media Show (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (8/10) **11.0** Tom Mayhew Is Benefit Scum: Fit to Work (R) (4/4) **11.15** Welcome to the Neighbourhood (6/10) **11.30** Alex Edelman's Peer Group: America As It Is Now (R) (2/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra

6.0am Miss Marple: Nemesis (3/5) **6.30** New Creative Dramas (3/5) **7.0** Michael Frayn's Pocket Playhouse (1/4) **7.30** Annika Has Issues (2/4) **8.0** Hancock's Half Hour (5/14) **8.30** Any Other Business (2/6) **9.0** The Write Stuff (6/6) **9.30** The Attractive Young Rabbi (1/6) **10.0** The Secret Agent (2/2)

11.0 Clowning Around on 4 Extra (1/3) **12.0** Hancock **12.30** Any Other Business (2/6) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (3/8) **2.15** Speaking for Themselves (3/10) **2.30** The Food Programme **3.0** The Secret Agent (2/2) **4.0** The Write Stuff (6/6) **4.30** The Attractive Young Rabbi (1/6) **5.0** Pocket Playhouse **5.30** Annika Has Issues (2/4)



The Baby, Sky Atlantic, 9pm
Natasha and Mrs Eaves find their plans thwarted

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Commonwealth Games (T) Jason Mohammad and Holly Hamilton present athletics coverage from Alexander Stadium on day seven of the Games. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Commonwealth Games (T) Hazel Irvine presents further coverage of day seven from Birmingham, including the men's cycling time-trial. Northern Ireland's netballers face Trinidad & Tobago in their final group fixture. 6.0 News (T) 6.30 Regional News (T)</p>	<p>6.30 Close Calls (R) 7.0 Country-side Summer (R) 8.0 Sign Zone: Expert Witness (R) 8.30 Weatherman Walking (R) 9.0 News (T) 10.30 Wanted Down Under (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Commonwealth Games (T) 1.45 Mastermind (T) (R) 2.15 Jungle Animal Hospital (T) (R) 2.20 FILM Newsies: The Musical (Brett Sullivan, Jeff Calhoun, 2017) (T) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 Commonwealth Games (T) 7.0 EastEnders (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News (T) 2.0 Dickinson's Real Deal (T) (R) In Sheffield, David Dickinson discovers a famous name artist in the den. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Matty has a plan. Faith is happy after a successful day. Mary misreads the situation.</p>	<p>6.0 Countdown (T) (R) 6.40 3rd Rock from the Sun (T) (R) Double bill. 7.30 The King of Queens (T) (R) Double bill. 8.20 Frasier (T) (R) Triple bill. 9.50 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Ramsay's 24 Hours to Hell and Back (T) (R) 1.10 Find It, Fix It, Flog It (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) 4.0 Help! We Bought a Village (T) 5.0 Couples Come Dine With Me (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 News (T) 12.20 Jeremy Vine (T) 12.50 Nightmare Tenants... (T) (R) 1.45 Home and Away (T) 2.20 FILM Deadly Reunion (David DeCoteau, 2022) (T) 4.0 Bargain-Loving Brits... (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 7.0 Our Great Yorkshire Life (T) (5/15) Yorkshire vet Julian Norton goes searching for hidden edible treasures in woodlands only six miles from Leeds city centre, wild food foraging with specialist Craig Worrall. 7.55 News (T)</p>	<p>7.0 Great American Railroad Journeys (T) (R) (17/20) Michael Portillo continues his rail trip through southern California. He tours Hearst Castle in San Simeon, and stops off at a former cattle ranch outside Santa Barbara. 7.30 Timothy Spall: Back at Sea (T) (R) (4/4) The actor sails into misty waters in the west of Scotland.</p>
<p>7.0 Commonwealth Games (T) Coverage of the evening session on day seven. It is the turn of the women's 10m platform divers in the pool at Sandwell Aquatics Centre, with home nations hopes including teenager Andrea Spendolini-Sirieix, who came seventh at the Tokyo Olympics.</p>	<p>8.0 Mountain Vets (T) Vet Nigel discovers a worrying growth on much-loved cow Florence, and Gillian must perform surgery on dog Bailey so he can be rehomed. Last in the series. 9.0 Big Oil v the World (T) (3/3) How the 2010s became another lost decade in the fight over the climate crisis.</p>	<p>8.30 Tonight: Hidden Disabilities – The True Cost? (T) Saima Moshin looks considers the estimated 12 million people in the UK living with a "hidden" disability. 9.0 Gordon, Gino and Fred: American Road Trip (T) (R) Messrs Ramsay, D'Acampo and Sirieix head to San Francisco.</p>	<p>8.0 The Supervet (T) Scans reveal deformities in Milo the dalmatian's vertebrae. 9.0 The Undeclared War (T) (6/6) The truth about John's involvement in the data leak becomes clear, while Danny experiences first-hand the damage caused to GCHQ's relationship with the NSA.</p>	<p>8.0 Susan Calman's Grand Week By the Sea (T) (4/5) The comic arrives in Tenby, where she meets TV presenter Anthea Turner. 9.0 The Hotel Inspector (T) Alex Polizzi returns to Michelangelo's near Newcastle, a 10-bedroom hotel, bar and Italian restaurant set in four acres.</p>	<p>8.0 Scene By Scene (T) (R) A rare interview with Jane Russell. 8.45 FILM Gentlemen Prefer Blondes (Howard Hawks, 1953) (T) Two lounge singers embark on a cruise hoping to find rich husbands. Musical comedy with Marilyn Monroe and Jane Russell.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Tonight at the Games (T) Highlights from day seven. 11.40 Freeze: Back on Thin Ice (T) (R) (3 & 4/4) Emily and Eleanor have a final chance to qualify for the British Championships. 1.05 Weather for the Week Ahead (T) 1.10 News (T) 5.0 Yesterday at... (T) (R)</p>	<p>10.0 The Tuckers (T) (3/6) Glyn is shipped to the social. 10.30 Newsnight (T) Weather 11.15 Golf: The Women's Open (T) Highlights from the opening day of the major at Muirfield. 12.15 Sign Zone Freddie Flintoff's Field of Dreams (T) (R) 1.15 Dirty Rotten Scammers (T) (R) 2.0 Frontline Fightback (R) 2.45 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Against the Odds: Cesc Fàbregas – Pass Master (T) (R) Guillem Balagué and Seb Hutchinson interview Monaco midfielder. 11.45 AEW: Rampage 12.40 Ideal World 3.0 How to Keep Your Dog Happy at Home (T) (R) 3.25 Robson Green's Coastal Lives (T) (R) (3/6)</p>	<p>10.0 First Dates (T) 11.05 Night Coppers (T) (R) 12.05 24 Hours in A&E (T) (R) 1.0 Super Surgeons: A Chance at Life (T) (R) 1.55 Ramsay's Kitchen Nightmares USA (T) (R) 2.45 The Simpsons (T) (R) 3.40 The Great Big Tiny Design Challenge (T) (R) 4.35 Location, Location, Location (T) (R)</p>	<p>10.0 Hotel Benidorm: Sun, Sea and Sangria (T) (R) Life at the Rio Park hotel in the Spanish resort. 11.05 The Rise and Fall of John Leslie (T) (R) Charting the career of the former television presenter. 12.05 Me & My Beautiful Face (T) (R) 1.0 The Live Casino Show (T) 3.10 1991: The 30 Greatest Hits (T) (R)</p>	<p>10.15 FILM Some Like It Hot (Billy Wilder, 1959) (T) Romantic comedy, starring Tony Curtis, Jack Lemmon and Marilyn Monroe. 12.10 Imagine... Arthur Miller – Finishing the Picture (T) (R) 1.10 Great American Railroad Journeys (T) (R) 1.40 Back at Sea (T) (R) 2.10 Natural World: The Octopus in My House (T) (R)</p>

Other channels

BBC Three
7.0pm The Catch Up
7.05 Commonwealth Games. Coverage of day seven from Birmingham, including England v New Zealand at Edgbaston in the final group match of the women's T20 cricket. **10.30** Ladhood **10.55** Ladhood **11.20** Ladhood **11.45** RuPaul's Drag Race UK **12.45** Glow Up: Britain's Next Make-Up Star **1.45** Zara McDermott: Uncovering Rape Culture **2.45** Ladhood **3.10** Ladhood **3.35** Ladhood

Dave
6.0am Teleshopping **7.10** Lazy Boy Garage Double Bill **8.0** Special Ops: Crime Squad UK **9.0** Storage Hunters UK Double Bill **10.0** James May's Cars of the People **11.0** Restoration Workshop **12.0** Bangers and Cash **1.0** Special Ops: Crime Squad UK **2.0** World's Most Dangerous Roads **3.0** Rick Stein's Far Eastern Odyssey **4.0**

Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 Double Bill **9.0** QI XL **10.0** Mock the Week **10.40** Would I Lie to You? Double Bill **12.0** Mel Giedroyc: Unforgivable **1.0** QI XL **2.0** Room 101 Double Bill **3.10** Taskmaster **4.0** Teleshopping

E4
6.0am Hollyoaks Double Bill **7.0** Black-ish Double Bill **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Brooklyn Nine-Nine Double Bill **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.10** Gogglebox **1.15** Rick and Morty **1.45** Tuca & Bertie **2.15** Below Deck

3.05 Naked Attraction **4.0** The Big Bang Theory **4.25** Baby Daddy Double Bill **5.15** Black-ish

Film4
11.0am **FILM** The Rugrats Movie (1998) **12.40** **FILM** Patrick (2018) **2.30** **FILM** The Hound of the Baskervilles (1959) **4.15** **FILM** The Cockleshell Heroes (1955) **6.15** **FILM** Master and Commander: Far Side of the World (2003) **9.0** **FILM** Mission: Impossible - Fallout (2018) **11.55** **FILM** The Hobbit: An Unexpected Journey (2012)

ITV2
6.0am World's Funniest Videos Double Bill **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow: Celebrity Special **2.05** Family Fortunes **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers Double Bill **8.0** Superstore Double Bill **9.0** Family Guy Double Bill **10.0** Iain Stirling's CelebAbility **10.45** Family Guy **11.15** American Dad! Double Bill **12.15** Superstore Double Bill

1.10 All American **2.10** Totally Bonkers Guinness World Records **2.40** Unwind With ITV **3.0** Teleshopping

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** An Idiot Abroad **9.0** The Lazarus Project **10.0** COBRA **11.0** Brassic **12.0** Never Mind the Buzzcocks **12.50** The Flash **1.55** NCIS: New Orleans **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol Double Bill

Sky Arts
6.0am Hollywood in Vienna: A Night at the Oscars **8.0** **FILM** Janine Jansen: Falling for Stradivari (2021) **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents Double Bill **11.0** Discovering: Bette Davis **12.0** Canaletto and the Art of Venice **1.0** Tales of the Unexpected Double Bill **2.0** Mystery of the Lost Paintings **3.0** Discovering: Clark

Gable **4.0** Tales of the Unexpected Double Bill **5.0** Alfred Hitchcock Presents Double Bill **6.0** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina (3/3) **7.0** Cameron Mackintosh: The First 50 Years **9.05** Discovering: Tom Hanks **10.05** Comedy Legends **11.05** Alfred Hitchcock Presents **11.35** Alfred Hitchcock Presents **12.05** The Directors **1.05** Classic Literature and Cinema **2.05** The Invisible Hand **3.50** Wordsworth and Coleridge Road Trip With Frank Skinner and Denise Mina (3/3) **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Richard E Grant's Hotel Secrets **7.0** Richard E Grant's Hotel Secrets **8.0** Richard E Grant's Hotel Secrets **9.0** Richard E Grant's Hotel Secrets **10.0** The Sopranos Double Bill **12.15** Your Honor Double Bill **2.25** Game of Thrones **3.35** Babylon Berlin Double Bill **5.35** Yellowjackets Double Bill **7.55** Game of Thrones **9.0** The Baby **9.40** The White Lotus **10.50** Euphoria **11.55** Blocco 181 **1.05** Christian **2.10** True Blood **3.20** In Treatment **4.20** Hotel Secrets Double Bill

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Monteverdi (4/5) **1.0** Lunchtime Concert: Schwetzingen Festival. Mozart: Quartet No 17 in B flat K 458, Hunt. Hagen Quartet. Bartók: Contrasts. Sharon Kam (clarinet), Antje Weithaas (violin), Enrico Pace (piano). CPE Bach: Fantasia in F sharp minor, Wq 67. Alexander Melnikov (fortepiano). (3/4) **2.0** Afternoon Concert: A German Requiem. Another chance to hear the BBC Scottish SO's Prom with Ilan Volkov. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Kalevi Aho: Eight Seasons. 8.05 Interval. Tom McKinney and Kenneth Steven focus on Sami culture. Kaija Saariaho: Vista. Shostakovich: Symphony No.15 Carolina Eyck (theremin),

BBC Philharmonic, John Storgårds. **10.15** Between the Ears: Miss Birdie's Letter (R) **10.45** The Way I See It: Glenn Lowry (R) (15/30) **11.0** Great String Quartets at Edinburgh. Quatuor Mosaiques play Mozart and Beethoven. **12.30** Through the Night

Radio 4
6.0am Today **9.0** Positive Thinking. Sangita Myska meets inspirational people. (1/6) **9.30** The Climate Tipping Points: Antarctica (R) (4/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Takeaway, by Angela Hui. (4/5) **10.0** Woman's Hour **11.0** Crossing Continents (2/9) **11.30** Cover Story. Rufus Wainwright discusses his cover of Gershwin's A Foggy Day. **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **12.30** Sliced Bread (18/20) **1.0** The World at One **1.45** The Last Request (4/5) **2.0** The Archers **2.15** Drama: Absent in the Spring, Agatha Christie. Adapted by Malcolm McKay. (R) **3.0** Open Country: Radical Essex. Emily Knight on the back-to-the-land pacifist communes formed in Essex after the second world war. (8/11) **3.27** Radio 4 Appeal (R) **3.30**

Open Book **4.0** The Infinite Monkey Cage: Brains (R) (6/7) **4.30** Inside Science **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** The CoBrig Society. A special edition in which Marcus Brigstocke is put in charge of... Covid. **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (4/15) **8.30** The Digital Human: Tilt (R) (1/6) **9.0** Inside Science (R) **9.30** Positive Thinking (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (9/10) **11.0** Your Place Or Mine: Daliso Chaponda - Lilongwe, Malawi (2/10) **11.30** Dr Phil's Bedside Manner: Birmingham City Hospital (R) (2/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra
6.0am Miss Marple: Nemesis (4/5) **6.30** New Creative Dramas (4/5) **7.0** To Hull and Back (3/4) **7.30** Carbon Lifeforms **8.0** The Burkiss Way (3/6) **8.30** Little Blighty on the Down (1/5) **8.55** In a Nutshell

9.0 The Unbelievable Truth (6/6) **9.30** Coming Alive (3/6) **10.0** The Master of Ballantrae (1/2) **11.0** Desert Island Discs Revisited **11.45** Life Stories **12.0** The Burkiss Way (3/6) **12.30** Little Blighty... **12.55** In a Nutshell **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With... **2.15** Speaking for Themselves (4/10) **2.30** Sleeve Notes **3.0** The Master of... **4.0** The Unbelievable Truth (6/6) **4.30** Coming Alive (3/6) **5.0** To Hull and... **5.30** Carbon Lifeforms **6.0** The Gibson (5/6) **6.30** Great Lives (2/9) **7.0** The Burkiss Way (3/6) **7.30** Little Blighty... **7.55** In a Nutshell **8.0** Miss Marple **8.30** New Creative... **9.0** Desert Island Discs Revisited **9.45** Life Stories **10.0** Carbon Lifeforms **10.30** Great Unanswered Questions (2/4) **11.0** The Maltby Collection (6/6) **11.30** The Secret World (5/6) **12.0** The Gibson (5/6) **12.30** Great Lives (2/9) **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With... **2.15** Speaking for Themselves (4/10) **2.30** Sleeve Notes **3.0** The Master of... **4.0** The Unbelievable Truth (6/6) **4.30** Coming Alive (3/6) **5.0** To Hull and... **5.30** Carbon Lifeforms

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Commonwealth Games (T) Coverage of the morning session on day eight from Birmingham, featuring athletics and diving. 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Commonwealth Games (T) Hazel Irvine introduces beach volleyball quarter-final action from day eight of the games. Plus, Commonwealth champions are decided in wrestling and rhythmic gymnastics. 6.0 News (T) 6.30 Regional News and Weather (T)</p>	<p>6.30 Best Bites (R) 8.0 Sign Zone: Expert Witness (T) (R) 8.30 Extraordinary Portraits (T) (R) 9.0 News 10.30 Wanted Down Under (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 Commonwealth Games (T) 1.45 Africa's Lion Kings (T) (R) 1.50 FILM The Band Wagon (Vincente Minnelli, 1953) 3.40 Talking Pictures: Fred Astaire and Ginger Rogers (T) (R) 4.30 Antiques Road Trip (T) (R) 5.15 Pointless (T) (R) 6.0 Commonwealth Games (T) 7.0 Beechgrove (T)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) (R) David Dickinson and co set up stall at the Albert Hall, Nottingham. 3.0 Tenable (T) (R) 4.0 Tipping Point (T) (R) 5.0 The Chase (T) (R) 6.0 Local News (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Rhona is heartbroken. Suzy worries she has ruined everything. Cain helps his mate, Liam.</p>	<p>6.0 Countdown (T) (R) 6.40 3rd Rock from the Sun (T) (R) Double bill. 7.30 The King of Queens (T) (R) Double bill. 8.20 Frasier (T) (R) Triple bill. 9.50 The Big Bang Theory (T) (R) Triple bill. 11.05 The Simpsons (T) (R) Double bill. 12.05 News (T) 12.10 Ramsay's 24 Hours to Hell and Back (T) (R) 1.10 Find It, Fix It, Flog It (T) (R) 2.10 Countdown (T) 3.0 A Place in the Sun (T) 4.0 Help! We Bought a Village (T) 5.0 Couples CDWM (T) (R) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.15 News (T) 12.20 Jeremy Vine (T) 12.50 Nightmare Tenants, Slum Landlords (T) (R) 1.45 Home and Away (T) 2.15 FILM Stolen By Their Father (Simone Stock, 2022) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) Chris Kamara and Jessica Wall go treasure-hunting in Essex. 7.0 Carol Klein's Summer Gardening (T) The horticulturalist presents tips on how to care for pelargoniums. 7.55 News (T)</p>	<p>7.0 TOTP: 1993 (T) (R) The 29 April edition, with REM, D:REAM, SWV, Dance 2 Trance, Inner Circle, Robert Plant and Sonia. 7.30 TOTP: 1993 (T) (R) The 6 May show, with 2 Unlimited, Janet Jackson, Utah Saints, Ace of Base, Kingmaker, Elton John, and George Michael & Queen.</p>
<p>7.0 Commonwealth Games (T) Clare Balding and Gabby Logan introduce coverage of the evening session on day eight from Birmingham, featuring more athletics and diving action. At Sandwell, England pair Matty Lee and Noah Williams are favourites in the synchronised 10m platform final.</p>	<p>7.30 Gardeners' World (T) Monty Don sows rocket and harvests chillies and toms. 8.30 FILM Dunkirk (Christopher Nolan, 2017) (T) Allied soldiers surrounded by Germans await evacuation during the second world war. Action drama with Kenneth Branagh, Tom Hardy, Mark Rylance.</p>	<p>8.0 Coronation Street (T) Stu's ex-wife reveals a secret from his past. George's sister Glenda arrives. 9.0 Jane Austen's Sanditon (T) (3/6) Charlotte and Colbourne reach an understanding as she and Lennox enjoy a close encounter. Clara calls on Esther for help.</p>	<p>8.0 One Question (T) Father and daughter Phil and Jess and sisters On-May and On-Yee try to answer one question to win £100,000 in the seemingly simple quiz. Last in the series. 9.0 8 Out of 10 Cats Does Countdown (T) With guests Alan Carr, Harriet Kemsley and Huge Davies.</p>	<p>8.0 Susan Calman's Grand Week By the Sea (T) (5/5) The presenter's seaside week ends at Scarborough, a resort known for its historic charm. 9.0 Some Mothers Do 'Ave 'Em: A Comedy Classic (T) Behind-the-scenes stories of how the sitcom with Michael Crawford was made.</p>	<p>8.0 Gaming Music at the Proms (T) An electronically expanded Royal Philharmonic Orchestra explore the musical universe of gaming, from the Royal Albert Hall. 9.30 Studio 17: The Lost Reggae Tapes (T) (R) The story behind one of reggae's most famous studios.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Tonight at the Games (T) Highlights from day eight. 11.40 FILM Young Guns (1988) (T) Western starring Emilio Estevez, Kiefer Sutherland and Charlie Sheen. 1.20 Weather for the Week Ahead (T) 1.25 News (T) 5.0 Yesterday at the Games (T) (R)</p>	<p>10.05 The North York Moors: A Wild Year (T) (R) (3/3) Toby Jones narrates. 10.30 Newsnight (T) Weather 11.05 Golf: The Women's Open (T) Highlights from the second day of the Major at Muirfield, East Lothian. 12.05 Sign Zone Unvaccinated (T) (R) 1.10 Dirty Rotten Scammers (T) (R) 1.55 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 FILM Terminator 2: Judgment Day (James Cameron, 1991) (T) Arnold Schwarzenegger stars. 1.05 Shop: Ideal World 3.0 South Africa With Gregg Wallace (T) (R) 3.25 The Village (T) (R) 3.50 Unwind With ITV 5.05 Vick Hope's Breakfast Show (T) (R)</p>	<p>10.0 The Last Leg (T) 11.05 First Dates (T) (R) Luca, a tiler from Essex, is hoping to polish up his love life. 12.05 Live MMA: Professional Fighters League (T) The playoffs from Madison Square Garden. 2.05 Find It, Fix It, Flog It (T) (R) 2.40 Food Unwrapped (T) (R) 3.05 Come Dine With Me (T) (R) Five episodes.</p>	<p>10.0 Michael Crawford: Mr Entertainment (T) (R) 11.30 FILM Steptoe and Son Ride Again (Peter Sykes, 1973) (T) Second big-screen spinoff, with Harry H Corbett, Wilfrid Brambell and Diana Dors. 1.15 Live Casino Show (T) 3.25 Britain's Favourite Sweets (T) (R) The 20 best... 5.10 Nick's Quest (T) (R)</p>	<p>10.55 Toots and the Maytals: Reggae Got Soul (T) (R) A profile of the late, great Frederick "Toots" Hibbert. 11.55 The Old Grey Whistle Test (T) (R) A concert from the 1973 Edinburgh festival, with the Cimarons, Winston Groovy, Dennis Alcapone, the Marvels and more. 1.25 TOTP: 1993 (T) (R) Double bill. 2.25 Studio 17... (T) (R)</p>

Other channels

BBC Three
7.0pm The Catch Up
7.05 Commonwealth Games. Ayo Akinwolere introduces more live sporting action taking place across Birmingham and the West Midlands on day eight of the Games, including the knockout stages in women's hockey and beach volleyball. **10.30** Canada's Drag Race
11.30 RuPaul's Drag Race UK **12.35** **FILM** Everything, Everything (2017) **2.05** Zara McDermott: Uncovering Rape Culture **3.05** Hot Property **3.35** My Mate's a Bad Date

Dave
6.0am Teleshopping
7.10 Lazy Boy Garage
7.35 Lazy Boy Garage
8.0 Special Ops: Crime Squad UK **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** James May's Cars of the People **11.0** Restoration Workshop **12.0** Bangers and Cash **1.0** Special Ops:

Crime Squad UK **2.0** World's Most Dangerous Roads **3.0** Rick Stein's Far Eastern Odyssey **4.0** Top Gear **5.0** Rick Stein's Far Eastern Odyssey **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Room 101 **9.0** QI **XL** **10.0** Mock the Week **10.40** Big Zuu's Big Eats **11.20** Would I Lie to You? **12.0** Mel Giedroyc: Unforgivable **1.0** QI **XL** **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster **4.0** Teleshopping

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big

Bang Theory **8.0** Below Deck **9.0** Gogglebox **11.05** Naked Attraction **12.10** Naked Attraction **1.15** First Dates **2.20** Gogglebox **3.15** Below Deck **4.05** The Big Bang Theory **4.30** Baby Daddy **4.55** Baby Daddy **5.20** Black-ish

Film4
11.0am **FILM** Annie (1982) **1.40** **FILM** The Longest Ride (2015) **4.25** **FILM** Billion Dollar Brain (1967) **6.40** **FILM** Gods of Egypt (2016) **9.0** **FILM** I, Robot (2004) **11.20** **FILM** The Darkest Minds (2018) **1.25** **FILM** Mandy (2018)

ITV2
6.0am World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow **2.05** Family Fortunes **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** **FILM** Ride Along 2 (2016) (FYI Daily is at 10pm) **11.05** Family

Guy **11.35** Family Guy **12.05** American Dad! **12.30** American Dad! **1.0** Bob's Burgers **1.30** Bob's Burgers **2.0** All American **2.50** Unwind With ITV **3.0** Teleshopping

Sky Max
6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Flintoff: Lord of the Fries **9.0** Rob & Romesh v Drag **10.0** Banshee **11.0** The Blacklist **12.0** The Lazarus Project **1.0** Road Wars **2.0** NCIS: New Orleans **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am André Rieu and Friends: Live in Maastricht VII **9.10** Tales of the Unexpected **9.35** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Clark Gable **12.0** Lucian Freud: A

Self Portrait **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Landmark **3.0** Discovering: James Stewart **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Classic Albums **7.0** Classic Albums **8.15** Stevie Nicks Live at Red Rocks **9.30** Fleetwood Mac: Live in Boston (1 & 2/2) **11.45** Classic Albums **12.45** Live from the Artists Den **1.45** Donovan and the Beatles in India **2.45** Discovering: John Lennon **3.45** Fly the Flag for Human Rights **4.45** National Trust: National Treasures

Sky Atlantic
6.0am Storm City **7.0** Storm City **8.0** Storm City **9.0** Storm City **10.0** The Sopranos **11.05** The Sopranos **12.15** Your Honor **1.25** Your Honor **2.30** Game of Thrones **3.35** Babylon Berlin **4.35** Babylon Berlin **5.35** Yellowjackets **6.45** Yellowjackets **7.55** Game of Thrones **9.0** Christian **10.05** Blocco **181** **11.10** Treme **12.45** Treme **1.50** True Blood **2.55** True Blood **4.0** Storm City **5.0** Storm City

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Monteverdi (5/5) **1.0** Lunchtime Concert: Schwetzingen Festival. Brahms: Piano Trio in C minor, Op 101. Antje Weithaas (violin), Julian Steckel (cello), Enrico Pace (piano). Beethoven: Violin Sonata No 4 in A minor Op 23. Isabelle Faust (violin), Alexander Melnikov (fortepiano). Mozart: Fantasia in C minor K475. Alexander Melnikov (fortepiano). **4.4** Concert: Shostakovich's Fifth Symphony. Alpesh Chauhan's recent Prom with the BBC SSO. **4.30** The Listening Service (R) **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Julian Anderson: Symphony No 2, Prague Panoramas. Martinů: Concerto for Two Pianos. 8.25 Interval. 8.45 Rachmaninov: Symphonic Dances. Katia and Marielle Labèque

(pianos), BBC Symphony Orchestra, Semyon Bychkov. **10.0** Sunday Feature: Unmouthed. A programme about the poet and composer Ivor Gurney. (R) **10.45** The Way I See It: Richard Serra (R) (18/30) **11.0** Late Junction **1.0** Piano Flow (R) **2.0** Happy Harmonies (R) **3.0** Through the Night

Radio 4
6.0am Today **9.0** Desert Island Discs: Clare Smyth (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Takeaway, by Angela Hui. (5/5) **10.0** Woman's Hour **11.0** Moving Pictures: The Detroit Industry Murals by Diego Rivera (R) **11.30** Mucking In: Pest Control (3/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** AntiSocial. Adam Fleming investigates an issue of the day. (7/12) **1.0** The World at One **1.45** The Last Request (5/5) **2.0** The Archers **2.15** Drama: English Rose - Tending the Wounds, by Helen Cross. (4/5) **2.45** Living With the Gods: The Making of Meaning (R) (18/30) **3.0** Gardeners' Question Time: Eastbourne **3.45** Commonwealth Stories: Agamemnon's Earthen Ships, by Constantia Soteriou. (3/3) **4.0** Last

Word **4.30** Feedback (5/8) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Party's Over (2/6) **7.0** The Archers **7.15** Screenshot: The Harder They Come at 50. Ellen E Jones and Mark Kermode revisit the Jamaican cult classic, speaking to co-star Carl Bradshaw and fan Don Letts. (1/9) **8.0** Any Questions? **8.50** A Point of View **9.0** The Real Summer of Love. Dominic Sandbrook marks the 1967 "Summer of Love" by asking whether this counterculture moment had any real impact on the lives of the British people. (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (10/10) **11.0** Great Lives: Johan Cruyff (R) **11.30** Sarah Kendall: Talking Story - Chris Addison (R) (1/3) **12.0** News **12.30** Book of the Week (R) **1.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Four Thought (R)

Radio 4 Extra
6.0am Miss Marple: Nemesis (5/5) **6.30** New Creative Dramas (5/5) **7.0** Dot (2/4) **7.30** Alexei Sayle's Strangers on a Train (4/6) **8.0** It Sticks Out Half a Mile (13/14)

8.30 The Secret Life of Rosewood Avenue (5/6) **9.0** Hidden Treasures (4/8) **9.30** One Flat Summer (4/6) **10.0** The Master of Ballantrae (2/2) **11.0** Podcast Radio Hour **12.0** It Sticks Out... **12.30** The Secret Life... **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent **2.15** Speaking for Themselves (5/10) **2.30** Bombay's Beatle **3.0** The Master of Ballantrae (2/2) **4.0** Hidden Treasures (4/8) **4.30** One Flat Summer (4/6) **5.0** Dot (2/4) **5.30** Alexei Sayle **6.0** The Gibson (6/6) **6.30** Sounds Natural **7.0** It Sticks Out... **7.30** The Secret Life... **8.0** Miss Marple **8.30** New Creative... **9.0** Podcast Radio Hour **10.0** Alexei Sayle's **10.30** John Finnemore's Souvenir Programme **11.0** The Pin (2/4) **11.15** World of Pub (2/4) **11.30** James Acaster's Perfect Sounds **12.0** The Gibson (6/6) **12.30** Sounds Natural **1.0** Miss Marple **1.30** New Creative... **2.0** Loitering With Intent (5/8) **2.15** Speaking for Themselves (5/10) **2.30** Bombay's Beatle **3.0** The Master of Ballantrae (2/2) **4.0** Hidden Treasures (4/8) **4.30** One Flat Summer (4/6) **5.0** Dot (2/4) **5.30** Alexei Sayle



BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.0 Commonwealth Games (T) Jason Mohammad and Holly Hamilton presents coverage of day nine, including the first netball semi-final from the NEC Arena. 12.0 Football Focus (T) 1.0 News and Weather (T) 1.15 Commonwealth Games (T) Hazel Irvine introduces more action from day nine, with semi-finals in the netball and beach volleyball tournaments. 4.30 Final Score (T) 5.10 News (T) 5.20 Regional News and Weather (T)</p>	<p>6.35 Wild & Weird (T) (R) 6.50 The Dengineers (T) (R) 7.20 Marrying Mum and Dad (T) (R) 7.50 Blue Peter (T) (R) 8.20 Deadly Dinosaurs With Steve Backshall (T) (R) 8.50 FILM Piper (Alan Barillaro, 2016) (T) 9.0 Human Universe (T) (R) 10.0 Saturday Kitchen Live (T) 11.30 Nigella: At My Table (T) (R) 12.0 Commonwealth Games (T) More athletics and diving. 1.15 Best Bakes Ever (T) (R) 2.0 The Hundred (T) 5.30 Flog It! (T) (R) 6.0 FILM Pride & Prejudice (Joe Wright, 2005) (T)</p>	<p>6.0 CITV 8.25 News (T) 8.30 Garraway's Good Stuff (T) 9.25 James Martin's Saturday Morning (T) (R) 11.40 Jeremy Pang's Asian Kitchen (T) 12.45 News and Weather (T) 12.59 Local News and Weather (T) 1.0 ITV Racing: Live from Ascot (T) Oli Bell presents coverage of the Shergar Cup from Ascot, plus action from Haydock Park and Newmarket. 5.30 You've Been Framed! And FURIOUS (T) 6.30 News and Weather (T) 6.45 Local News (T) 7.0 Alan Carr's Epic Gameshow (T)</p>	<p>6.20 Cheers (T) (R) 6.45 The Big Bang Theory (T) (R) Double bill. 7.30 The Simpsons (T) (R) Seven episodes. 10.45 FILM Rango (Gore Verbinski, 2011) (T) Superior animation. 12.55 Couples Come Dine With Me (T) (R) 1.55 Four in a Bed (T) (R) Five episodes. 4.30 Help! We Bought a Village (T) (R) 5.30 News (T) 6.0 Location, Location, Location (T) (R) 7.0 Lost Treasures of Rome (T) Experts race to save the remains of a vast first-century palace buried beneath Rome.</p>	<p>6.0 Milkshake! 10.05 Smurfs (T) 10.15 SpongeBob SquarePants (T) (R) 10.30 Entertainment News (T) 10.40 Friends (T) (R) Five episodes. 1.0 FILM Jesse Stone: Stone Cold (Robert Harmon, 2005) (T) Detective drama with Tom Selleck. 2.50 Our Yorkshire Farm (T) (R) (3 & 4/4) The family gathers the sheep from the moors for shearing. 4.45 FILM Pearl Harbor (Michael Bay, 2001) (T) 5.45 (News update at 5.45) Second world war drama with Ben Affleck and Kate Beckinsale.</p>	<p>7.0 Noel's House Party (T) (R) Join Noel Edmonds at his country house in Crinkley Bottom for an edition from the first series of the classic Saturday night light entertainment show. 7.50 Strictly Come Dancing (T) (R) Tess Daly and Claudia Winkleman present the pro-celebrity contest in which sets of partners battle it out to remain in the show for next week's musicals special.</p>
<p>5.30 Commonwealth Games (T) Further live coverage, including a busy night of athletics, and diving from Sandwell. The 200m finals are eagerly anticipated, England's Olympic silver medallist Keely Hodgkinson will expect to be involved in the 800m final.</p>	<p>8.0 Sounds of Birmingham at the BBC (T) Archive of UB40, Duran Duran, Dexys Midnight Runners, Joan Armatrading, ELO, Black Sabbath and more. 9.0 Duran Duran: Radio 2 in Concert (T) Highlights of the band's performance at the BBC Radio Theatre in December 2021.</p>	<p>8.0 FILM GoldenEye (Martin Campbell, 1995) (T) James Bond heads for Russia to investigate the connection between the theft of an experimental helicopter and a powerful orbital satellite weapon. 007 action with Pierce Brosnan, Sean Bean, Izabella Scorupco, Famke Janssen.</p>	<p>8.0 A Royal Guide to... Properties (T) 9.0 FILM John Wick: Chapter Three – Parabellum (Chad Stahelski, 2019) (T) The seemingly invincible assassin returns, this time hunted by armies of bounty hunters. Action thriller starring Keanu Reeves and Halle Berry.</p>	<p>8.0 Les Dawson: 30 Funniest Moments (T) A celebration of the comedian's career, featuring classic sketches and collaborations with the likes of John Cleese, Shirley Bassey and Roy Barraclough. With contributions from friends and family, including wife Tracy and daughter Charlotte.</p>	<p>9.10 Blankety Blank (T) (R) An edition of the comedy quizshow. 9.45 Rik Mayall: Lord of Misrule (T) (R) Simon Callow narrates a celebration of the comedian and actor's life and work, with contributions by Michael Palin, Simon Pegg, Lenny Henry, Ben Elton, Tim McInnerny.</p>
<p>10.0 News (T) Weather 10.20 Match of the Day (T) 11.40 FILM Zodiac (David Fincher, 2007) (T) Fact-based crime thriller about the hunt for a serial killer who terrorised San Francisco in the late 1960s and early 1970s. Jake Gyllenhaal and Robert Downey Jr star. 2.10 Weather (T) 2.15 News (T)</p>	<p>10.0 Tonight at the Games (T) A roundup of day nine action. 10.45 The Streets: Electric Proms (T) (R) A 2008 gig with Mike Skinner at the Roundhouse, London accompanied by the Heritage Orchestra and a gospel choir. 11.30 Golf: The Women's Open (T) Day three highlights. 12.30 The Newsreader (T) (R) (3 & 4/6) 2.15 This Is BBC Two</p>	<p>10.25 News (T) Weather 10.44 Local News (T) Weather 10.45 Jonathan Ross: Special Guests (T) (R) Celine Dion, David Beckham, Tina Turner, Samuel L Jackson... 11.15 English Football League Highlights (T) 1.10 Shop: Ideal World 3.0 Billy Connolly's Great American Trail (T) (R) (1/3) 3.50 Unwind With ITV (T)</p>	<p>11.30 FILM Widows (Steve McQueen, 2018) (T) Four Chicago women with a debt left by their dead husbands' criminal activities attempt to carry out a daring robbery. Thriller starring Viola Davis and Liam Neeson. 1.50 Kitchen Nightmares USA (T) (R) 2.40 Hollyoaks Omnibus (T) (R)</p>	<p>10.0 When TV Goes Horribly Wrong (T) (R) A collection of less-than-perfect moments involving the likes of Phillip Schofield, Jonathan Ross, David Hasselhoff and John Lydon. 12.55 Entertainment News (T) 1.0 Live Casino Show (T) 3.0 Entertainment News (T) 3.10 1999: The 30 Greatest Hits (T) (R)</p>	<p>10.40 One on One (T) (R) Terry Wogan looks back over his career. 11.20 Mark Lawson Talks to Terry Wogan (T) (R) An interview with the late veteran broadcaster. 12.25 Ever Decreasing Circles (T) (R) 12.55 Keeping Up Appearances (T) (R) 1.25 The Cruise (T) (R) (10/12) 1.55 Strictly... (T) (R)</p>

Other channels

BBC Three
7.0pm Commonwealth Games. Ayo Akinwolere presents coverage of day nine, including semi-final action from the Women's T20 cricket tournament at Edgbaston, and the men's hockey at Birmingham University. 10.30 RuPaul's Drag Race Down Under 11.25 The Big Proud Party Agency 11.55 The Big Proud Party Agency 12.25 Ellie & Natasia. A chance to see the entire first series of the comedy sketch show. 2.0 RuPaul's Drag Race Down Under 2.55 Who Stole Tamara Ecclestone's Diamonds?

Dave
7.10am Ultimate Movers 8.0 Rick Stein's Far Eastern Odyssey 9.0 Rick Stein's India 10.0 Top Gear 11.0 American Pickers 12.0 Storage Hunters UK 12.30 Storage Hunters UK 1.0 Top Gear 2.0 Top Gear 3.0 Red Bull Soapbox Race 4.0 Top

Gear: Driving Home for Christmas 5.0 Top Gear 6.0 Would I Lie to You? 6.40 Would I Lie to You? 7.20 Would I Lie to You? 8.0 Not Going Out 8.40 Not Going Out 9.20 Not Going Out 10.0 QI 10.40 Would I Lie to You? 11.15 Would I Lie to You? 11.55 QI XL 12.55 Dave Gorman: Modern Life Is Goodish 1.55 Would I Lie to You? 2.25 Would I Lie to You? 2.55 Would I Lie to You? 3.40 The Indestructibles

E4
6.0am Rude(ish) Tube Shorts 6.15 Black-ish 6.40 Black-ish 7.05 Black-ish 7.35 Black-ish 8.05 **FILM** Kubo and the Two Strings (2016) 10.05 Ramsay's Kitchen Nightmares USA 11.05 Ramsay's Kitchen Nightmares USA 12.05 Ramsay's Kitchen Nightmares USA 1.05 Ramsay's 24 Hours to Hell and Back 2.05 The Big Bang Theory 2.35 The Big Bang Theory 3.05 The Big Bang Theory 3.35 The Big Bang Theory 4.05 The Big Bang Theory 4.35 The Big Bang Theory 5.05 The Big Bang Theory 5.35 The Big Bang Theory 6.10 The Big Bang Theory 6.40 **FILM** Home Alone 2:

Lost in New York (1992) 9.0 Celebrity Gogglebox 10.0 Gogglebox 11.05 Gogglebox 12.10 First Dates 1.15 First Dates 2.20 Celebrity Gogglebox 3.15 Gogglebox 4.10 Ramsay's Kitchen Nightmares USA 5.0 Ramsay's Kitchen Nightmares USA **Film4**
11.0am **FILM** Carry on Nurse (1959) 12.45 **FILM** The Karate Kid (1984) 3.15 **FILM** Now You See Me 2 (2016) 5.50 **FILM** The Hobbit: The Desolation of Smaug (2013) 9.0 **FILM** Second Act (2018) 11.05 **FILM** Blue Steel (1989) 1.10 **FILM** A Cure for Wellness (2016)

ITV2
6.0am World's Funniest Videos 6.35 Coronation Street Omnibus 9.15 Secret Crush 10.15 Secret Crush 11.15 Dress to Impress 12.15 Dress to Impress 1.15 Family Fortunes 2.15 Celebrity Catchphrase 3.15 **FILM** Cats & Dogs: The Revenge of Kitty Galore (2010) (FYI Daily is at 4.15) 5.0 **FILM** The Smurfs 2 (2013) (FYI Daily is at 6pm) 7.05 **FILM** Evan Almighty (2007) (FYI Daily is at 8.05) 9.0

FILM Bridesmaids (2011) (FYI Daily is at 10.10) 11.30 Family Guy 12.0 Family Guy 12.30 American Dad! 12.55 American Dad! 1.25 Emergency Nurses: A&E Stories 2.25 Totally Bonkers Guinness World Records 2.55 Unwind With ITV

Sky Max
6.0am Supergirl 7.0 Supergirl 8.0 Supergirl 9.0 Grimm 10.0 Grimm 11.0 Grimm 12.0 Grimm 1.0 Hawaii Five-0 2.0 Hawaii Five-0 3.0 Hawaii Five-0 4.0 Hawaii Five-0 5.0 The Flash 6.0 SWAT 7.0 NCIS: Los Angeles 8.0 A League of Their Own 9.0 The Lazarus Project 10.0 Micah Richards' Player Pranks 10.30 Strike Back: Vendetta 11.30 Banshee 12.30 Road Wars 1.0 The Flash 2.0 Hawaii Five-0 3.0 Hawaii Five-0 4.0 Stop, Search, Seize 5.0 Stop, Search, Seize

Sky Arts
6.0am Arts Uncovered 6.15 LSO: Sir Simon Rattle Conducts Stravinsky Ballets 8.30 Tales of the Unexpected 9.0 Tales of the Unexpected 9.30 Tales of the Unexpected 10.0 Tales of the Unexpected 10.30 Tales of the Unexpected

11.0 Celebrity Portrait Artist of the Year **12.0** Classic Albums **1.0** Andre Rieu & Friends: Live in Maastricht VII **4.10** Classic Artists: The Moody Blues **7.0** Buddy Holly: Music Icons **7.30** Discovering: Paul Simon **8.0** Paul Simon - Under African Skies **10.0** Simon & Garfunkel: Concert in Central Park **12.0** **FILM** The Birds (1963) **2.15** Ed Sheeran: Austin City Limits **3.30** Discovering: Coldplay **4.0** Rolling Stone: Stories from the Edge **5.0** Hollywood Censored

Sky Atlantic
6.0am Fish Town **7.0** Fish Town **8.0** Fish Town **9.0** Billions **10.05** Billions **11.10** Billions **12.15** Billions **1.20** Billions **2.30** We Own This City **3.35** We Own This City **4.40** We Own This City **5.45** We Own This City **6.50** We Own This City **7.55** We Own This City **9.0** Game of Thrones **10.05** Game of Thrones **11.10** Game of Thrones **12.15** Game of Thrones **1.20** Game of Thrones **2.30** In Treatment **3.30** In Treatment **4.0** Richard E Grant's Hotel Secrets **5.0** Richard E Grant's Hotel Secrets

On the radio

Radio 3
7.0am Breakfast. With Martin Handley. 9.0 Record Review. Laura Tunbridge chooses five essential recordings pieces by Mozart. Presented by Tom Service. 11.45 New Generation Artists: Summer Showcase. Timothy Ridout plays Shostakovich's Viola Sonata. 12.30 This Classical Life: Laura Snowden 1.0 Inside Music: Katy Bircher 3.0 Sound of Gaming: The Game Is Afoot... 4.0 Music Planet. Highlights of the Womad set by Dudu Tassa and the Kuwaitis. 5.0 J to Z. Highlights of a 2021 concert by the trumpeter Yazz Ahmed. 6.30 Elisabeth Leonskaya at Edinburgh: Edinburgh International Festival 2009. The pianist recreates one of the final concerts Chopin performed, on his visit to Scotland in 1848. (R) 7.30 BBC Proms. Andrew

Gourlay conducts the National Youth Orchestra of Great Britain in Ravel's *Daphnis et Chloé*, and Gershwin's *Rhapsody in Blue* with the pianist Simone Dinnerstein. 10.0 New Music Show: Kate Molleson presents the latest sounds in new music, including the world premiere of Alexander Goehr's 45-minute chamber opera *Combat of Joseph della Reina and the Devil*. 12.0 Freeness: Ambient Melodies (R) 1.0 Through the Night

Radio 4
6.0am News and Papers 6.07 Open Country: Radical Essex (R) 6.30 Farming Today This Week 7.0 Today 9.0 Saturday Live 10.30 The Kitchen Cabinet: Oxford (4/7) 11.0 The Briefing Room (R) 11.30 From Our Own Correspondent 12.0 News Forecast 12.04 Surviving the Cost of Living: Single Mums (2/4) 12.30 Party's Over (R) (2/6) 1.0 News 1.10 Any Questions? (R) 2.0 Any Answers? 2.45 39 Ways to Save the Planet: Zero Carbon Farm (R) (10/10) 3.0 Drama: A Close Approximation of You, by Oliver Emanuel. 4.0 Weekend Woman's Hour 5.0 Saturday PM

5.30 Boris: The City Hall Years - Splodging the Colourful Paint. (5/8) 5.54 Shipping Forecast 6.0 News 6.15 Loose Ends. Clive Anderson and Scottee are joined by Movin' Melvin Brown, Louise Welsh, Sikisa and Yolanda Mercy. With music from Aittee. 7.0 Details unavailable 7.15 The Infinite Monkey Cage: How to Teach Maths (7/7) 8.0 Archive on 4: In Praise of Cliches. Steve Punt asks whether it's time to stop rearranging the deckchairs on the Titanic and rehabilitate the humble cliché. 9.0 Drama: The Corrupted, by GF Newman. (R) (1/10) 9.45 Rabbit at Rest. By John Updike. (R) (10/10) 10.0 News 10.15 Rethink the World Order (R) (1/4) 11.0 Brain of Britain (R) (1/17) 11.30 Tongue and Talk: The Dialect Poets - Liverpool (R) (3/4) 12.0 News 12.15 Living With the Gods: The Making of Meaning (R) (18/30) 12.30 Commonwealth Stories: Agamemnon's Earthen Ships, by Constantia Soteriou. (R) 12.48 Shipping Forecast 1.0 As World Service 5.20 Shipping Forecast 5.30 News 5.43 Bells on Sunday 5.45 Details unavailable

Radio 4 Extra
6.0am The Mirror Crack'd from Side to Side 7.30 Great Lives (2/9) 8.0 The Write Stuff (6/6) 8.30 North By Northamptonshire (3/6) 9.0 Arthur Bostrom's Summer Holiday 12.0 The Unbelievable Truth (6/6) 12.30 Michael Frayn's Pocket Playhouse (1/4) 1.0 Losing My Voice 2.0 Delve Special (4/4) 2.30 Great Unanswered Questions (2/4) 3.0 Matt Berry Interviews (2/4) 3.15 Tom Parry's Fancy Dressed Life (2/4) 3.30 John Finnemore's Souvenir Programme 4.0 The Mirror Crack'd... 5.30 Great Lives (2/9) 6.0 Playing With Dracula 6.45 Ghost Stories By MR James (4/5) 7.0 Arthur Bostrom's Summer Holiday 10.0 Alex Horne Presents the Horne Section (1/6) 10.30 Life: An Idiot's Guide (3/4) 11.0 The Simon Day Show (6/6) 11.30 Old Harry's Game (4/6) 12.0 Playing With Dracula 12.45 Ghost Stories By... 1.0 Losing My Voice 2.0 Delve Special (4/4) 2.30 Great Unanswered Questions (2/4) 3.0 Matt Berry Interviews (2/4) 3.15 Tom Parry 3.30 John Finnemore 4.0 The Mirror Crack'd... 5.30 Great Lives (2/9)

Today's television



Better Things
BBC Two, 10.45pm
Frankie and Sam go on a celebrity graveyard tour

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.0 Commonwealth Games (T) Day three of the 22nd Commonwealth Games gets under way with the final of the men's gymnastics individual all-round competition. 1.0 News (T) 1.10 Weather for the Week Ahead (T) 1.15 Commonwealth Games (T) Hazel Irvine presents further coverage. 3.35 News (T) 3.50 Regional News and Weather (T) 3.55 Weather (T) 4.0 MOTD Live: Uefa Women's Euro 2022 Final (T) England v Germany (kickoff 5pm)</p>	<p>6.05 A to Z of TV Gardening (T) (R) 6.50 Gardeners' World (T) (R) 7.50 Countryfile (T) (R) 8.45 Beechgrove (T) (R) 9.15 Weatherman Walking (T) 9.45 Saturday Kitchen Best Bites (T) 11.15 Mountain Vets (T) (R) 1.15 Songs of Praise (T) 1.50 FILM Summer Holiday (Peter Yates, 1963) (T) Musical comedy with Cliff Richard and Una Stubbs. 3.35 Commonwealth Games (T) Coverage of day three, as six track cycling gold medals are awarded at Lee Valley VeloPark. 7.45 Saving Lives at Sea (T) (R)</p>	<p>6.0 CITV 8.25 News (T) 8.30 Vick Hope's Breakfast Show (T) 9.25 English Football League Highlights (T) (R) 11.25 You've Been Framed! (T) (R) 11.50 News and Weather (T) 12.0 Live British Touring Car Championship (T) Steve Rider presents coverage from Knockhill. 3.0 The Chase Celebrity Special (T) (R) 4.05 FILM Thunderball (Terence Young, 1965) (T) 007 action with Sean Connery. 6.35 News and Weather (T) 6.45 Local News (T) 7.0 Tipping Point: Lucky Stars (T) (R)</p>	<p>6.05 Cheers (T) (R) Triple bill. 7.25 Simpsons (T) (R) Double bill. 8.25 Paul Hollywood Eats Japan (T) (R) 9.30 Sunday Brunch (T) 12.30 Simpsons (T) (R) Triple bill. 2.0 W Series Motor Racing (T) Action from the sixth round of the all-female series, held at the Hungaroring. 2.30 Live Formula E London EPrix (T) Coverage of the 14th race of the season (start-time 3pm) 4.30 Keep Cooking Family Favourites (T) (R) 5.0 Devon and Cornwall (T) (R) 6.0 News (T) 6.30 F1: Hungarian Highlights (T)</p>	<p>6.0 Milkshake! 10.0 Smurfs (T) 10.10 SpongeBob Square Pants (T) (R) 10.25 Friends (T) (R) Five episodes. 2.45 Dogs Behaving (Very) Badly (T) (R) Double bill of canine misbehaviour. 2.40 Watercolour Challenge (T) (R) 4.40 Kew Gardens: A Year in Bloom (T) (R) (2/7) Spring has arrived. 5.40 News (T) 5.45 Britain's Airport Hell (T) Problems for British holidaymakers. 7.0 Garden SOS (T) (R) The team transform an overgrown garden in London for an 86-year-old and her grandson.</p>	<p>7.0 Antiques Roadshow (T) (R) Fiona Bruce and the team return to Castle Ward in County Down, with items including two sculptures made out of ostrich eggs and a watch designed for astronauts to wear on the Moon.</p>
<p>7.45 Commonwealth Games (T) Coverage of nine swimming finals from Sandwell. Three-time Olympic and also Commonwealth champion Adam Peaty missed the World Championships in June with a fractured foot, but will hope to have recovered to defend his 100m breaststroke title.</p>	<p>8.0 Countryfile (T) John Craven and Margherita Taylor visit Blairgowrie. 9.0 The Newsreader (T) (3/6) The newsroom gets a tipoff about Lindy Chamberlain's release from prison. 9.55 The Newsreader (T) (4/6) Dale is asked to report on the announcement of a royal wedding.</p>	<p>8.0 Murder in Provence (T) A love affair seems to be at the heart of a woman's death in the town of Éguilles, but Antoine, Marine and Hélène think it might be connected to the discovery of an older woman's body at a vineyard kilometres away. Last in the series.</p>	<p>9.0 War and Justice: The Case of Marine A (T) The story of Alexander Blackman, a British soldier convicted of manslaughter after shooting an unarmed and wounded Taliban insurgent in 2011, featuring recently recovered combat footage and interviews with people involved in the case.</p>	<p>8.0 Million Pound Motorhomes (T) Following a man from the Wirral who has made the decision to leave his job as a financial director and live in his new motorhome. 9.0 The Cruise (T) (7/8) Passengers Michael and Christael waste no time in signing up for a rather energetic exercise class.</p>	<p>8.0 Sir Mark Elder and the Hallé Play Puccini at the Proms (T) Dukas, Puccini and Respighi. 9.45 BBC Proms Encores (T) (R) the pianist Martha Argerich and Daniel Barenboim perform Schubert's Rondo in A Major, D951, recorded at the Proms in 2016.</p>
<p>10.0 News (T) 10.25 Regional News (T) Weather 10.30 Tonight at the Games (T) Highlights from day three. 11.30 FILM <i>Invictus</i> (Clint Eastwood, 2009) (T) Rugby union drama starring Morgan Freeman and Matt Damon. 1.35 Weather (T) 1.40 News (T) 5.0 Yesterday at the Games (T) (R)</p>	<p>10.45 Better Things Ephemera (T) (4/10) Phil is encouraged to contact an old boyfriend on Facebook. 11.20 T20 Cricket (T) England v South Africa. Action from the third and final T20 of the series at Southampton. 12.20 Sign Zone Big Oil v the World (T) (R) (2/3) 1.20 Frontline Fightback (T) (R) 2.05 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.19 Local News (T) Weather 10.20 Long Lost Family (T) (R) The stories of two sons who were given up for adoption. 11.10 British Grandma on Death Row (T) (R) 12.15 Ideal World 3.0 Motorsport UK (T) (R) 3.50 Unwind (T) 5.05 Mediterranean Cookbook (T) (R)</p>	<p>10.30 FILM <i>Star Trek Into Darkness</i> (JJ Abrams, 2013) (T) Sci-fi sequel starring Chris Pine and Zachary Quinto. 1.0 FILM <i>Big Game</i> (2014) (T) Action adventure starring Samuel L Jackson. 2.35 Kitchen Nightmares USA (T) (R) 3.25 CDWM (T) (R) Five episodes. 5.40 Fill Your House for Free (T) (R)</p>	<p>10.0 Bargain-Loving Brits in the Sun (T) (R) 10.55 Beatrice and Eugenie: Pampered Princesses? (T) (R) A profile of the sisters. 12.25 Greatest Ever Celebrity Wind Ups (R) 1.15 The Live Casino Show 3.15 Black Lives Matter: Rivers of Blood (T) (R) 4.30 Get Your Tatts Out: Kavos Ink (T) (R) 5.15 Great Scientists (T) (R)</p>	<p>10.0 Imagine... Vivian Maier – Who Took Nanny's Pictures? (T) (R) The story of the street photographer. 11.10 Great British Photography Challenge (T) (R) (4/4) 12.10 On Camera: Photographers at the BBC (T) (R) 1.10 The Cruise (T) (R) 1.40 Handmade in the Pacific: Yidaki (T) (R) 2.10 Charles I: Killing a King (T) (R) (3/3)</p>

Other channels

BBC Three

7.0pm Commonwealth Games. Ayo Akinwolere presents coverage of day three from Birmingham, including rugby sevens, boxing, cricket, netball and beach volleyball. **10.30** **FILM** Everything, Everything (2017) **12.0** Hungry for It **1.0** My Insta Scammer Friend **1.45** Freeze: Back on Thin Ice **2.25** Freeze: Back on Thin Ice **3.10** Hot Property **3.40** Zen Motoring

Dave

6.0am Teleshopping **7.10** Modern Wheels Or Classic Steals **7.35** Modern Wheels Or Classic Steals **8.0** Rick Stein's Taste of Shanghai **9.0** Eddie Eats America **9.30** Eddie Eats America **10.0** Top Gear **11.0** Red Bull Soapbox Race 2015: London **1.0** Special Ops: Crime Squad UK **2.0** Exploration Volcano **3.0** Top Gear: Ambitious But Rubbish **4.0** Room 101 **4.40** Room 101

5.20 Room 101 **6.0** Extreme Heights Repair Team **7.0** Special Ops: Crime Squad UK **8.0** QI **9.0** Have I Got a Bit More News for You **10.0** Room 101 **10.40** QI **11.20** QI **12.0** Alan Davies: As Yet Untitled **1.0** QI **2.0** Mock the Week **2.35** Mock the Week **3.10** Have I Got a Bit More News for You **4.0** Teleshopping

E4

6.0am Hollyoaks Omnibus **8.30** Rude(ish) Tube Shorts **8.40** **FILM** Kubo and the Two Strings (2016) **10.40** Ramsay's Kitchen Nightmares USA **11.40** Ramsay's Kitchen Nightmares USA **12.40** Ramsay's Kitchen Nightmares USA **1.40** Ramsay's Hotel Hell **2.40** The Big Bang Theory **3.10** The Big Bang Theory **3.40** The Big Bang Theory **4.10** The Big Bang Theory **4.40** The Big Bang Theory **5.10** The Big Bang Theory **5.40** The Big Bang Theory **6.10** The Big Bang Theory **6.40** **FILM** Home Alone 2: Lost in New York (1992) **9.0** **FILM** Baywatch (2017) **11.15** The Inbetweeners **11.50** The Inbetweeners **12.25** Derry Girls **12.55** Derry Girls **1.30** Gogglebox **2.30** The

Inbetweeners **3.0** The Inbetweeners **3.30** Hollyoaks Omnibus

Film4

11.0am **FILM** Two By Two (2015) **12.45** **FILM** Diary of a Wimpy Kid: The Long Haul (2017) **2.35** **FILM** The Pink Panther Strikes Again (1976) **4.40** **FILM** Addams Family Values (1993) **6.40** **FILM** Mission: Impossible 2 (2000) **9.0** **FILM** Mission: Impossible III (2006) **11.25** **FILM** Shot Caller (2017) **1.45** **FILM** The Warrior (2001)

ITV2

6.0am Totally Bonkers Guinness World Records **6.35** Secret Crush **7.40** Secret Crush **8.35** Dress to Impress **9.35** Dress to Impress **10.40** Dress to Impress **11.40** Take Me Out **12.45** Family Fortunes **1.45** Family Fortunes: Gino's Best Bits **2.15** **FILM** Cats & Dogs: The Revenge of Kitty Galore (2010) (FYI Daily is at 3.15) **4.0** **FILM** The Smurfs 2 (2013) (FYI Daily is at 5pm) **6.05** **FILM** Evan Almighty (2007) (FYI Daily is at 7.0) **8.0** Emergency Nurses: A&E Stories **9.0** Love Island **10.0** Love Island: Aftersun **11.05**

Family Guy **11.35** Family Guy **12.0** American Dad! **12.30** American Dad! **1.0** The Stand Up Sketch Show **1.30** Hey Tracey! **2.30** Totally Bonkers Guinness World Records **2.50** Unwind With ITV **3.0** Teleshopping

Sky Max

6.0am Highway Patrol **6.30** Highway Patrol **7.0** Highway Patrol **7.30** Highway Patrol **8.0** The Flash **9.0** The Flash **10.0** The Flash **11.0** The Flash **12.0** NCIS: New Orleans **1.0** NCIS: New Orleans **2.0** NCIS: New Orleans **3.0** NCIS: New Orleans **4.0** Grimm **5.0** Grimm **6.0** Grimm **7.0** Grimm **8.0** An Idiot Abroad **9.0** SWAT **10.0** NCIS: Los Angeles **11.0** SEAL Team **12.0** The Force: Manchester **1.0** DC's Legends of Tomorrow **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** Stop, Search, Seize **5.0** Stop, Search, Seize

Sky Arts

6.0am Arts Uncovered **6.10** Turandot **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Portrait

Artist of the Year: The Exhibition **12.0** Classic Albums **1.0** Andre Rieu: Welcome to My World **2.0** Cirque du Soleil: Alegria **4.0** **FILM** Elvis: That's the Way It Is (1970) **5.45** Pink Floyd: The Story of Wish You Were Here **7.0** Live from the Artists Den **8.0** Alfred Hitchcock Presents **8.30** Alfred Hitchcock Presents **9.0** **FILM** The Birds (1963) **11.0** Run-DMC: Music Icons **11.30** Ray Charles: Music Icons **12.0** Ray Charles: Live at Montreux **1.30** Sam Cooke: A Legend in Concert **3.0** The Great Songwriters **4.0** Soundtracks: Songs That Defined History **5.0** Guy Garvey: From the Vaults

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **8.0** Fish Town **9.0** Fish Town **10.0** Your Honor **11.05** Your Honor **12.10** Your Honor **1.15** Your Honor **2.20** Your Honor **3.30** Billions **4.35** Billions **5.40** Billions **6.45** Billions **7.50** Billions **9.0** Westworld **10.05** The Baby **10.45** Game of Thrones: The Last Watch **12.55** The White Lotus **2.0** Westworld **3.10** In Treatment **3.40** In Treatment **4.10** Fish Town **5.0** Fish Town

On the radio

Radio 3

7.0am Breakfast **9.0** Sunday Morning. Includes a reworking of Bach's Brandenburg Concerto No 2 for three guitars. **11.0** BBC Proms. Keri-Lynn Wilson conducts the Ukrainian Freedom Orchestra in Silvestrov, Beethoven and Brahms, with Anna Fedorova joining for Chopin's Piano Concerto No 2. **1.0** BBC Proms: Proms at Truro (R) **2.0** The Early Music Show. The Gonzaga Band at the York early music festival. **3.0** Choral Evensong: Hereford Cathedral (R) **4.0** Jazz Record Requests **5.0** The Listening Service: How Does Video Game Music Work? (R) **5.30** Words and Music: Goddesses and Monsters (R) **6.45** Our Birmingham Fathers (R) **7.30** BBC Proms. Harrison Birtwistle: Sonance Severance 2000. Ravel: Piano Concerto in G. Iannis Xenakis: Jonchaies. 8.15 Interval. 8.35 Stravinsky: The Rite

of Spring. Tom Borrow (piano), BBC SO, Martyn Brabbins. **10.0** WOMAD Live 2022. Featuring Taraf de Caliu, Garifuna Collective and Son Rompe Pera. **12.0** Classical Fix **12.30** Through the Night

Radio 4

6.0am News **6.05** Something Understood: This Is My Vigil (R) **6.35** On Your Farm: The Business of Farming. With Charlotte Smith. **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Innovations for Learning UK. With Angellica Bell. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers Omnibus **11.15** Desert Island Discs: Clare Smyth (13/14) **12.0** News **12.01** (LW) Shipping Forecast **12.04** I'm Sorry I Haven't a Clue (R) (3/6) **12.32** The Food Programme **1.0** The World This Weekend **1.30** Black Roots: Frank Johnson, Joe Thompson and the Fiddle in North Carolina (R) (1/3) **2.0** Gardeners' Question Time (R) **2.45** 28ish Days Later: New Power. India Rakusen talks to Prof Lesley Regan, a campaigner for better healthcare for

women worldwide, about how the situation can be improved. (28/28) **3.0** Drama: Separate Tables – Table Number Seven, by Terence Rattigan. Adrian Scarborough, Chloe Pirrie and Susan Brown star. (2/2) **4.0** Open Book **4.30** Tongue and Talk: The Dialect Poets – Liverpool. With Catherine Harvey. (3/4) **5.0** Today Debates (R) **5.40** Profile **5.54** Shipping Forecast **6.0** News **6.15** Pick of the Week **7.0** The Archers **7.15** Alexei Sayle's Strangers on a Train: Manchester to Bournemouth (4/6) **7.45** Three Fires: Girolamo Resplendent, by Denise Mina. (3/5) **8.0** Feedback (R) **8.30** Last Word (R) **9.0** Surviving the Cost of Living: Students (R) (1/4) **9.25** Radio 4 Appeal: Innovations for Learning UK (R) **9.30** Analysis (R) **10.0** The Westminster Hour **11.0** Loose Ends (R) **11.30** Something Understood (R) **12.0** News **12.15** Sideways: A Blip on the Radar (R) (3/5) **12.45** Bells on Sunday (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra

6.0am Every Third Thought Omnibus **7.20** Where Angels Fear to Tread Omnibus (2/2) **8.30** Home to Roost **9.0** The Code of the Woosters (6/7) **9.30** Coming Alive (2/6) **10.0** Desert Island Discs Revisited **10.45** David Attenborough's Life Stories **11.0** The Moth Radio Hour (7/8) **12.0** Poetry Extra **12.30** Ability (3/4) **1.0** Midwinter Break Omnibus (1/2) **2.0** The Day I Met Sean Connery **2.15** Self Control Omnibus (2/2) **3.30** Back on Highway **6.1** **4.0** The Wyndham Case **5.0** Poetry Extra (3/4) **6.0** Ray Bradbury's Tales of the Bizarre (1/6) **6.30** Earthsea (1/6) **7.0** The Moth Radio Hour (7/8) **8.0** The Wyndham Case **9.0** Desert Island Discs Revisited **9.45** Life Stories **10.0** Ability (3/4) **10.30** Delve Special (4/4) **11.0** We Are Klang (1/4) **11.30** The Museum of Everything (2/6) **12.0** Ray Bradbury's Tales of the Bizarre (1/6) **12.30** Earthsea (1/6) **1.0** Midwinter Break Omnibus (1/2) **2.0** The Day I Met Sean Connery **2.15** Self Control Omnibus (2/2) **3.30** Back on Highway **6.1** **4.0** The Wyndham Case **5.0** Poetry Extra **5.30** Ability (3/4)